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FROM DOTCOM DISASTER TO A
NEW APOCALYPSE... AND BEYOND

BY PAUL MATWYCHUK



I'M THE ONE THAT I WANT



GHOST WORLD



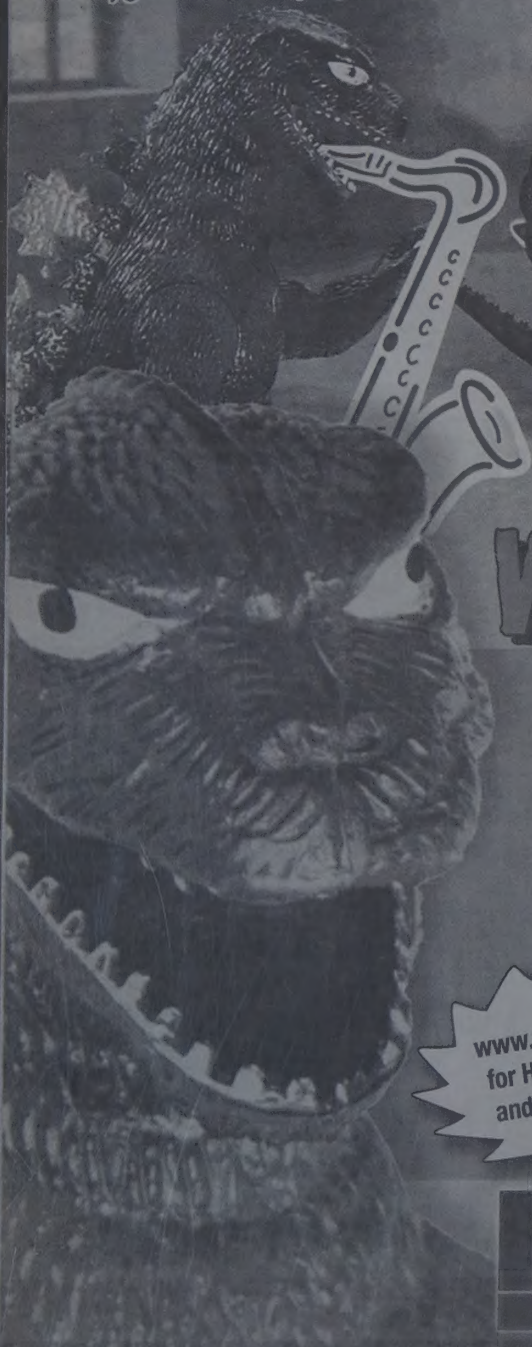
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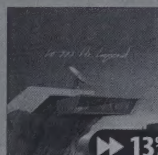
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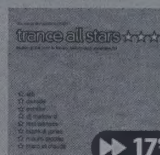
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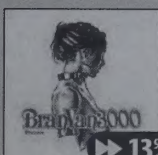
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Various Artists

▶▶ 17⁹⁹
2 CDs



TOM WILSON
Planet Love

▶▶ 13⁹⁹
CD



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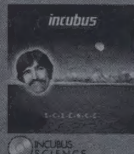
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Happiness Is Not
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Can Catch
- ORIGINAL
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- COWBOY JUNKIES
Trinity Sessions
- ROGER WHITAKER
Greatest Hits
- ORIGINAL
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Top Gun

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TOOL
Lateralus
Lateralus was one of the most anticipated albums this year and Tool did not disappoint. Lateralus debut #1 in Canada with rave reviews from critics and fans alike. Maynard James Keenan's lyrics and voice sends you on a trip into your soul and mind. But forget the music, the coolest thing on the CD may be the plastic liner notes.

▶▶ 13⁹⁹
CD

TRAIN

Drops Of Jupiter
The band that exploded out of nowhere in 1999 with the hit "Meat Violator" just hit gold in Canada with their latest album Drops Of Jupiter. The single "Drops Of Jupiter" is a huge hit on radio. Be prepared to do some karaoke in this album it filled with irremissible sing-along hits.

▶▶ 13⁹⁹
CD



DESTINY'S CHILD
Survivor
Survivor, the third album from the world's best selling female group, hit #1 in 10 countries. It already has two smash hit singles, "Independent Women Part I" and "Survivor". Survivor is packed with enough hits to keep the album on the top of the charts for the summer.

▶▶ 13⁹⁹
CD

DIDO

No Angel
Dido was brought to the forefront by Enimem when he used a sample of her music on one of his singles, but she has stepped on top of the charts by the power of her voice and music. Now No Angel has sold millions of albums around the world, and she is starting a sold out North American tour in Vancouver on June 10th.

▶▶ 13⁹⁹
CD



Why Just Listen When You Can Also Watch:



BRITNEY SPEARS
Live & More
This DVD is a must for all Britney fans. It contains eight of Britney's top 10 hits, which include eight songs performed live, a visit to a school class, a dance rehearsal and more. It also contains clips and music performances by Britney when she hosted Saturday Night Live.

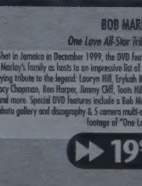
▶▶ 20⁹⁹
DVD

PEARL JAM

Turning Board 2000

This DVD features three hours of live and montage footage from Pearl Jam's 2000 US & European tour. The DVD contains 28 live song performances featuring hits like "Dinosaur", "Better Man", and "Ten". Fifty minutes of bonus features such as backstage footage, previously unreleased music and videos, and the special "Matt Cameron" makes this DVD an essential for all Pearl Jam fans.

▶▶ 21⁹⁹
DVD



BOB HARLEY
One Love All-Star Tribute
Shot in Jamaica in December 1999, the DVD features Bob Harley's family as hosts in an impressive list of stars paying tribute to the legend. Larry Hill, Evelyn Rado, Tracy Chapman, Ben Harper, Henry Ovi, Scott Hixson and more. Special DVD features include a Bob Harley photo gallery and discography 2.5 hours multi-angle footage of "One Love".

▶▶ 19⁹⁹
DVD



DAVE MATTHEWS BAND
Listener Supported
This 2 hour 20 minute DVD features 13 songs like "Crash Into Me", "Warehouse", "Stay (Waiting Time)", & "Don't Drink the Water" with covers of "All Along the Watchtower" and "Long Black Veil". The DVD features multi-angle viewing, a photo gallery, and wallies.

▶▶ 25⁹⁹
DVD

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Pre Pride Party

Friday, June 15

- 10am Media Conference - City Hall
- 7pm "Show your Colours" Pub Crawl
- Secrets Bar & Grill - 10249 107 Street

Pride Week Festival

Saturday, June 16

- 2pm Parade - starts at 111 St, by old Queen City Meats, and travels down Jasper Ave. North on 121 Street to...
- 3:30pm Pride Street Fair
 - Note - Bring Money with you.
 - Tickets for all parties on sale here.
 - Oliver Arena - 10326 118 Street
 - Edmonton Rainbow Business Fair
 - PFLAG Picnic
 - Youth Understanding Youth Carnival
 - ISCWR Beer Garden
- 8pm Northern Chaps Black Solstice
(Mr Edmonton Leather Contest)
-Arts Barns - 10330 84 Avenue
Unity Party
-Hellenic Hall - 10450 116 Street
- 12am Customer Appreciation
with "The Great Imposters" from Toronto
-Boots (the blue room) - 10242 106 Street

Sunday, June 17

- 3pm Garneau Beach Volleyball
-10943 84 Avenue

Monday, June 18

- 7pm 2001 Pride Forum - Hosted by Equal - Alberta
-Orlando Books - 10123 Whyte Ave
- 8pm "Live Songs of Pride" Show
-Tin Pan Alley - 4804 Calgary Trail South
-Door proceeds to HIV Edmonton

Tuesday, June 19

- 8pm Super Tuesday Erotic Men
-The Roost Niteclub - 10345 104 Street

Wednesday, June 20

- 8pm All that jazz
-Fly Bar - 10314 - 104 Street

Thursday, June 21

- 7:30pm Orlando Books Literary Night
-10123 Whyte Avenue
-Reading by Jocelyn Brown, Norm Sacuta,
Timothy Anderson, Candace Jane Dorsey,
Kristy Harcourt, Darin Hagen, and surprise guests.

Friday, June 22

- 6pm Murder Mystery Dinner Theatre
-D & W's Sock Hop
-Queen Mary Park Hall - 10844 117 Street
-Presented by
The Alberta Women's & Balf Association and
The ISCWR Court

Pride Wrap Up

Saturday, June 23

5:30pm Pride Awards

- No Cover
- The Citadel Theatre Atrium-Upstairs
- 9828 101A Avenue

7pm Edmonton Vocal Minority

- "A perfect Night for Pride" concert
- Convocation Hall - U of A Campus

8pm Flamingo Pride Dance

- The Citadel Theater Atrium
- 9828 101 A Avenue

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- Hy Bar - 421 0992
- The Centre - 488 3234
- At the Pride Street Fair.
- Community Groups.

& The Citadel Theatre - 425 1820

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- Rena Williams

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Sunday, June 24

- 11am Hang over Brunch
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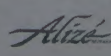
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yourVUE

A Lowe blow

Shirley Lowe's vituperative letter levelled at those who would dare criticize charity meters in Old Strathcona ["The meter principle," *Your Vue*, May 24-30] was over-the-top nonsense. In particular, she insinuates that those who think the meters are a waste of money are not doing anything to help alleviate poverty. Now, I don't know Michael Walters [whose *Vue* article "Feeding the meters feeds no one" prompted Lowe's letter] very well, but I do know that he has worked his butt off to effect social change in this city, and he has done so by way of a variety of tactics: alternative media through *Our Voice* and working hard for candidates committed to social change in the last provincial election.

However, this is about more than just defending Michael Walters or the fact that he, like many others, puts in many hours of unpaid work for social justice day after day, year after year. This is about the fact that the Old Strathcona Business Association thinks it is doing the right thing by solidifying the ideology that social problems can be dealt with by individual consumption/charity, rather than collectively through publicly accountable institutions. If the OSBA is so concerned about the level of funding given to youth services in Strathcona, then where were they during the provincial election? Why weren't they demanding

higher levels of taxation for multinational corporations operating in Alberta—companies which, incidentally, drive out competition from small businesses and also contribute to cultural homogeneity, a clear threat to the eclectic attractions of Whyte Avenue. Why didn't the OSBA run an educational campaign about what kind of government policies it would like to see implemented to stimulate community economic development and thereby alleviate poverty? Why didn't the OSBA survey the three major parties and ask them what their small business policies are and how they relate to poverty reduction? Business associations have the ear of governments and the population at large to a much larger degree than non-profit organizations or local activists. The OSBA has not used that voice effectively by demanding fully-funded public services, which means placing the responsibility squarely on the shoulders of government, not on the shoulders of individual shoppers on Whyte. The OSBA would do well to get some guts and name the problem, then attack it at its source.

As citizens, we must demand that some areas of social life be protected from the market mechanism and be given stable sources of funding so that everyone can access them—things like education, healthcare and social services. The idea of charity meters flies in the face of the notion of collective responsibility for social problems. Individualization, atomization and the denial of a positive role for govern-

ment is part and parcel of the neoliberal model of economic development, a model that led to the current economic insecurity for young people in the first place. While the OSBA may have good intentions, their actions perpetuate this ideology. So, Ms. Lowe, I will leave you with the words of Ani DiFranco: "As long as you play their game, girl, you ain't never gonna win." —SHANNON PHILLIPS, EDMONTON

Waiter turns nose up at tips

I am writing in response to David DiCenzo's article providing tips on how to be a better server, "Waiters, waiters everywhere" [*Vue Weekly*, May 24-30]. As someone who has been "a damn solid server" herself for seven years, I find it hard to believe that Mr. DiCenzo spent much time in this particular career. I dine out very frequently and appreciate good service as much as anyone, if not more, as I know the effort and skill (yes, skill!) required to provide a pleasant dining experience. While I agree with a few points he makes, I take issue with several.

To suggest that a patron should ask for a recommendation and then blame the server if they dislike the dish is absolutely ridiculous. If one decides to ask me what I think is good or what is popular, I will tell them, but it is exactly that—the opinion of someone else. There are dishes I enjoy

SEE PAGE 14

What's on Track

JUNE JUNE

THU 31 **Rotting Fruit**
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SAT 2 **Soul Sacrifice - A Santana Celebration**
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MEDIA JUNGLE

By DAN RUBINSTEIN

A Knight's tale

Three years ago this month, in a speech at the National Press Club in Washington, Nike chief executive officer Phil Knight made a promise. Facing increasing international criticism over the sporting goods giant's treatment of workers at its third world factories, Knight vowed to identify and remedy all human rights and labour rights abuses perpetrated in the name of economic efficiency. His forthrightness was so ahead of its time that Knight's promise garnered significant attention and praise. The venerable *New York Times*, in an editorial, opined that Nike's new direction "set a standard that other companies should match."

To mark the third anniversary of its commitment to improve working conditions for the more than 500,000 people around the world who make shoes, shirts and soccer balls for Nike, the company released a comprehensive statement in mid-May outlining all it has accomplished since the spring of 1998. "By increasing the amount of staff and resources devoted to monitoring, discussions with non-governmental organizations (NGOs) and innovative new processes," it read, "Nike has taken steps to improve the way it conducts business. Nike has earned the respect of several human rights activists, policy makers and academics who objectively evaluate the best practices of global companies around the world." Lest these words sound too much like a premature declaration of victory, Nike also offered a disclaimer: "despite many successes and continuing challenges, we recognize there is still progress to be made."

Overall, however, Nike seems very proud of what it's done. All of its factories in Asia and Latin America, Nike's dedicated business website

(www.nikebiz.com) points out, now operate under the principles of the company's code of conduct. Nike collaborates with organizations like the UN Global Compact, the Fair Labor Association and Business for Social Responsibility to ensure it enacts needed and appropriate measures. It reduced use of petroleum-based chemicals by nearly 90 per cent after being informed that workers at one Vietnamese factory were being exposed to dangerously high levels of toxic fumes. It allowed the independent monitoring agency Verite to visit the controversial Kukdong factory in Mexico. And these steps have been noticed. *Fortune* Magazine gave Nike the second highest score in the apparel industry for corporate social responsibility in the publication's annual "America's Most Admired Companies" list. Likewise, the *Far Eastern Economic Review* has placed Nike among the top 10 multinational corporations in Asia in terms of corporate leadership.

"Our base of loyal customers and athletes have always maintained high expectations for Nike," says Phil Knight. "In a complex and competitive global marketplace, it is important that we apply the same innovative approach in our people programs that we do in our products. This third anniversary of the speech was a good opportunity to let the public know that we have listened to their feedback and our response can be measured in deeds, not words, when it comes to corporate responsibility. All the feedback and engagement has made Nike a better company."

But not everybody is convinced that Nike has redeemed itself. On the third anniversary of Knight's celebrated speech, San Francisco-based watchdog organization Global Exchange also weighed in on the company's track record—only Global Exchange's 115-page report wasn't exactly complimentary. In the exhaustive study, Global Exchange's Tim Connor details how Nike warns factory managers about upcoming "unannounced" air quality tests so they have time to clean up conditions, how children under 16 still work at Nike contract factories despite the company's policies about child labour, how wages are so low that workers can-

not take advantage of the education programs offered by Nike because they cannot afford to give up overtime income, and how micro-enterprise loans given to families in countries like Pakistan and Thailand are much easier on the corporate pocketbook than improving the wages of more than half a million Nike workers. In other words, Knight's promise—and Nike's self-improvement scheme—is merely a smokescreen, the equivalent to pseudo-environmental "greenwashing" campaigns deployed by oil companies to get critics off their backs.

"Thus far," declares the report's executive summary, "Nike has treated sweatshop allegations as an issue of public relations rather than human rights. The promises made by Phillip Knight... were an attempt by the company to switch the media focus to issues it was willing to address while avoiding the key problems of subsistence wages, forced overtime and suppression of workers' rights to freedom of association."

Nike officials refuted Global Exchange's claims. Dusty Kidd, the company's vice-president of corporate responsibility, told *Mother Jones* that Nike has in fact met most of its commitments and is now working towards fulfilling them all. "As is every area of Nike's business," he said to the magazine, "there is no finish line, and improving the lives and working conditions of the workers who make Nike products is no exception."

But Kidd's words don't measure up to the Global Exchange report's damning conviction. "The inaction of the last three years shows that rights groups are justified in treating the company with suspicion and demanding that factory monitoring be both genuinely independent from Nike's



Nike CEO Phil Knight

control and publicly reported in full," it concludes. "While Nike touts itself as an 'industry leader' in corporate responsibility, Nike workers are still forced to work excessive hours in high pressure work environments, are not paid enough to meet the most basic needs of their children and are subject to harassment, dismissal and violent intimidation if they try to form unions or tell journalists about labor abuses in their factories. The time has come for the company to adopt the reforms which rights groups have advocated. It is indefensible that activists, consumers and most importantly Nike factory workers are still waiting for Nike to do it."

Nike, of course, isn't the only multinational that exploits its third world workers. But when it pits itself on the back and makes a promise it does not keep, all the while raking in accolades and positive publicity, then it merits closer scrutiny. Sometimes when you attempt to hop aboard the pedestal, you wind up under the microscope instead.



THREE DOLLAR BILL

By RICHARD BURNETT

Walk the talk

There are days when I curse the fact there isn't a giant can of Raid to rid us of straightjackets, but then I remember that some of my most fabulous friends are flaming hets. There are other days, like last Sunday, when 2,000 Montrealers schlepped their butts out to suburban Pointe-Claire and did their city proud.

They were there to show their support for gay rights while locals—waving regally from their patios and terraces like true queens—were mainly out to show that Pointe-Claire isn't another hick town like Laramie.

Which, of course, is what folks across Canada surely thought when they learned that Theo Wouters and Roger Thibeault, together 28 years and Pointe-Claire residents for almost a quarter-century, were being repeatedly harassed by two neighbours, notably Robert Walker, 51, who allegedly tried to run over Wouters and Thibeault with his car and will go to trial, charged with assault with a weapon, on November 20.

"This was totally unnecessary because homophobia should not exist today and this is a waste of taxpayers' money," Wouters, a couturier to Montreal high society, told me weeks ago. "I'm 59 and Roger is 55, and never have we come across something like this. Never." Montreal, in fact, hasn't seen gay activism on this scale since Sex Garage, Montreal's Stonewall during the hot summer of 1991, when police brutality against gays and lesbians irrevocably shocked three million straight Montrealers out of their complacency.

In the interim, the pink-dollar-fuelled '90s have seen Montreal's gay

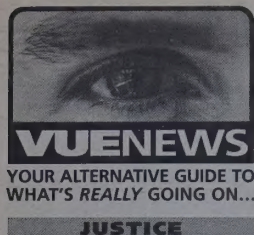
community unwittingly party like they finally arrived and actually have a seat at the family table. This time, though, a grass-roots infrastructure was already in place so everybody knew what was going on and what to do. "We were amazed we kept running into people who weren't activist types who said, 'Oh yeah, we'll see you Sunday in Pointe-Claire,'" says CKUT radio host Johanne Cadorette, "and a lot of it had to do with e-mail. I got at least five different e-mails from different sources. So there seems to be a real network in place. And I also think people are not going to stand for this kind of thing anymore. It's really nice to see the community come together over an issue like this."

Even Village gay bars—some of them notorious skinflints when it comes to supporting Gay Pride—came through. Then, when Pointe-Claire threatened to withhold a permit for Sunday's demo, openly gay Bloc Québécois MP Réal Ménard held a press conference at Pointe-Claire city hall to pressure city council. After all,

would mayor Bill McMurchie remain neutral if a resident were harassed for being black or Jewish?

McMurchie (go figure) didn't return my calls or show up at Sunday's march, but that didn't stop His Highness from demanding marchers enforce a dress code—no drag queens or shirtless hunks—which, of course, much to city council's dismay, also made national headlines. "The city abandoned us after we got our permit," Wouters told me Sunday evening after the march. "They washed their hands of us. Had it been any other minority, I think mayor McMurchie would have been there."

Wouters was also disappointed that openly gay Parti Québécois MNA André Brouillette—the so-called "Godfather of Bill 32," which gives Quebec queers the same rights and responsibilities as straight couples except marriage and adoption rights—flatly refused to attend. As veteran gay activist Michael Hendricks, currently



Top cop co-op will opt to stop pot

OTTAWA—Despite the growing chorus of voices coming out in favour of either legalizing or decriminalizing marijuana possession (or at least in favour of discussing the liberalization of Canada's marijuana laws), there are still countless organizations who oppose any such moves. And a powerful group waded into the debate this week: the Canadian Police Association, who made a presentation to the Senate committee looking at illicit drugs.

Breaking ranks with both the RCMP and the Canadian Association of Police Chiefs, which support decriminalizing minor possession, the Canadian Police Association still considers pot a "gateway drug" towards harder substances and is worried about the possibility of new drug laws "weakening moral disapproval of drug use."

In a written brief presented to the Senate committee, which is in the first few months of a two-year mandate to examine the nation's drug laws, the association argues that the "costs of legalization will be astronomical. As legalization and permissiveness will increase drug use and abuse substantially, the costs of healthcare, prevention, productivity loss and enforcement will increase proportionally."

It's interesting that the group would use the "costs of legalization" argument to bolster its case when people calling for an end to the war on pot, of course, have long suggested that decriminalizing marijuana would save the government millions of dollars—not only by reducing policing costs, but also easing the strain on the justice system as thousands of contributing members of society get nicked with petty charges. (Over the last three decades, an estimated half-million Canadians have been bestowed with criminal records for possession.) Moreover, there's also the possibility of the government benefiting financially by legalizing marijuana if it someday chooses to tax it like more addictive and dangerous legal drugs such as alcohol and tobacco.

Hopefully the police association's fears will be countered by logical opposition from the likes of the *Canadian Medical Association Journal*, which announced its support for decriminalization, and Tony Leary Joe Clark, who has similar views. Federal justice minister Anne McLellan has said she's "quite open" to talking about legalization or decriminalization—a conversation well worth having. —DAN RUBINSTEIN

POLITICS

Jeffords defection leaves GOP flailing

WASHINGTON—Just four months into his presidency, America's favourite



malapropism-spouting politician, George W. Bush, has been, well, bush-whacked. Last week, Republican senator James Jeffords of Vermont left the party to sit as an independent, giving the Democrats a 50-49 majority in the upper chamber and, more importantly, catapulting Democrats into leadership positions on the powerful Senate committees that set the political agenda in the United States.

Jeffords bolted because he feels the Republicans—and Bush's plans—have drifted too far right. "I can see more and more instances," Jeffords said, "where I will disagree with the president on very fundamental issues: the issues of choice [on abortion], the direction of the judiciary [the appointment of another anti-abortion Supreme Court judge], tax and spending decisions [like distributing tax vouchers enabling parents to opt out of public education], missile defence, energy and the environment, and a host of other issues, large and small."

Thanks to the quirks of the American system of government, the repercussions of Jeffords's decision could be huge (unlike, say, the repercussions of the "revolt" the Canadian Alliance is currently experiencing). Democrats will now control what legislation gets called before the Senate for a vote and will gain the ability to block presidential nominations.

In an appearance on NBC's *Meet the Press* last Sunday, Democrat Tom Daschle of South Dakota, the new Senate majority leader, was quick to declare that many of Bush's pet projects will be scrapped. First and foremost, the president's plan to drill for oil in Alaska's protected Arctic National Wildlife Refuge and his lust for a Star Wars-style missile defence system are toast. "Finished," Daschle said when asked about the controversial Alaska project. "Yes it is." As for missile defence, he said, "If you're asking, 'Should we alienate every ally and Russia and China?' If you're asking, 'Should we commit to something, deploy something, that still hasn't been

shown to work?' I'd say no."

Meanwhile, Bush's damage controllers have been busy over the last few days, trying to dissuade Americans from thinking the Republicans have flamed out. "We'll be able to get the president's agenda put forward because it's an agenda for America," Bush chief of staff Andrew Card said on CBS's *Face the Nation*. (Where do they come up with names for these big network shows?) "This president wants to work towards future changes for America that are important to him," Card continued. "He campaigned up them and he's going to deliver them."

Equally puerile was Bush himself. "Our agenda for reforming America's public schools and providing tax relief for every taxpayer represents the hopes and dreams of Main Street America," he said to reporters. "I was elected to get things done on behalf of the American people and to work with both Republicans and Democrats." But if those Democrats and Republicans choose not to work with you, Mr. Bush, it seems your hands are tied. —DAN RUBINSTEIN

HEALTH

Bill S-17 will block generic drugs for up to 20 years

OTTAWA—World Trade Organization rules and regulations are already affecting healthcare in this country, but with all the furor over the Alliance Party split on Parliament Hill, Bill S-17 has gone virtually ignored.

The bill, introduced in the Senate, will lengthen the patents on prescription drugs from 17 to 20 years, increasing the length of time it'll take for more affordable generic drugs to be made available. According to the NDP—the only party making a stink about S-17 while everyone else on the hill waits for Stockwell Day's latest move—the extension will cost Canadians \$200 million for the three years all of the current new drugs on the mar-

ket get patent protection.

The logic behind the bill is obvious: the WTO has already ruled that Canada must extend the patents to 20 years to comply with international standards. The NDP has attacked the bill over the last few weeks and is the only party to oppose the previous patent extension given to drug companies, too.

"We were against it then and today we are against Bill S-17, which is part of a sequence of bills that have progressively eliminated the ability of Canada to have its own independent drug patent and drug pricing policy," said Winnipeg-Transcona New Democrat MP Bill Blaikie. "The fact that we could not and cannot maintain a system that worked so well for Canada, which was the result of a political decision taken in this country many years ago, is for us transparently what is wrong with the Free Trade Agreement."

What's really tragic about the bill is the media's lack of interest in the subject. It shows that a gossip-laden party split with no real impact on Canadians can dominate the headlines while an important debate on the WTO and prescription drugs falls on deaf ears. —STEVEN SANDOR

ENERGY

Klein eager to talk energy

MOOSE JAW—The Western Premiers' Conference is being held in Moose Jaw, Saskatchewan this week and Alberta premier Ralph Klein has indicated that energy issues—specifically, the importance of western provinces participating in Canada-U.S. energy talks—is at the top of his agenda.

Oh, they'll be discussing a few other items too, according to a press release from the Tories. Little things... like "agricultural, social and economic issues." Now go ahead and drill, boys, and gimme them oil and gas royalties.

—DAN RUBINSTEIN

VUEPOINT

By PAUL MATWYCHUK

Whyte Avenue freeze-out

Ordinarily I'd be pleased to join in the jubilation surrounding the recent city council defeat of Westcorp and Alliance Atlantis's proposal to build an arthouse movieplex on Whyte Avenue, which most onlookers have rightly viewed as the rare case where the wishes of a community have triumphed over the will of developers.

But speaking purely as a movie fan, the news that Edmonton will be deprived of a few extra screens devoted to independent, foreign or otherwise out-of-the-way cinematic fare saddened me, because those extra screens are sorely needed. The two screens at the Princess Theatre and the single screen at the Garneau are simply not enough. Right now, there's a host of compelling films circling in a holding pattern above Edmonton, waiting for a place to land.

These titles include the Australian comedy *The Dish* (which opened in several comparable markets almost two months ago), the Mexican sensation *Amores Perros* (two months ago) and the New York Film Critics' Society's "Best Film of 2000," Edward Yang's *Yi Yi* (five months ago). *The House of Mirth* took five months to reach Edmonton. *George Washington* came out last October and still isn't here. Many films that do get here—such as *Before Night Falls*—have been delayed for so long that their Edmonton theatrical release occurs only a week or two before they come out on video, which severely truncates their commercial viability as an onscreen attraction. Meanwhile, less obviously commercial foreign films such as *The Gleaners and I*, *Human Resources* and *Faithless* will probably never play here, despite the fact that they all have North American distributors.

Councillor Terry Cavanagh, whose unexpected switch to the "no" side proved to be the factor that ultimately scotched the deal, told reporters he based his decision on Alliance Atlantis exec Leonard Schein's admission that if the theatre didn't show a profit screening art films, it would start programming more mainstream fare. Why has no one pointed out that this very policy has been in effect, with no ill effects on the community, at the Princess and Garneau for months? In fact, for an extended period at the end of 2000 and the start of 2001, the two theatres became *de facto* mainstream cinemas with films like *Chocolat*, *Crouching Tiger, Hidden Dragon*, *Meet and Parents* and *Gladiator* showing night after night.

There's nothing to fear from a Whyte Avenue multiplex. Hopefully another location—one that doesn't violate height restriction bylaws—will be found soon, halting Edmonton's metamorphosis into a cinematic backwater. ☉

The soul of a new Machine

Downie takes break from the Hip to ponder the Coke Machine Glow

BY DANA MCNAIRN

Reviewer comes clean. I am a fan of the Tragically Hip and an even bigger fan of Gord Downie. Just so you know.

Coke Machine Glow is the title of Hip frontman Downie's first solo album, which he recorded last May after making nine albums in 15

years with the Hip. As the only member of the Hip who doesn't live in the Kingston, Ontario area, Downie ended up recording it at Toronto's now-defunct Old Gas Station studio with a cast of supporting players (the Goddamn Band) drawn from friends in local bands, including Josh Finlayson (Skydiggers), Dale Morningstar and Dave Clark (Dinner Is Ruined), Travis Good (the Sadies), Don Kerr (the Rheostatics) and even brainy Toronto filmmaker Atom Egoyan, who pitched in on classical guitar. Only Vancouver resident and Odds member Steven Drake was brought in from outside Toronto. Downie says he delayed release of his solo effort until the Hip finished touring their latest album, *Music@Work*.

Coke Machine Glow is also the name of Downie's first book of poetry, which is being released alongside the CD. The lyricist says he's a huge fan of collecting "words, lines, sentences [and] billboards." Echoing U.S. poet and short-story writer Raymond Carver, Downie says it's all about making the "ordinary ecstatic." The collection divides fairly neatly into two thematic areas: road poems and poems about family. The section "How It All Works" opens the book wistfully, wryly and full of wonder, painting a world where kids

chomp doughnuts wearing plastic vampire teeth, adults wheel and turn playing road hockey and Downie ponders reality while waiting for a bus. In "Kieteldood (death by tickling)," Downie writes, "If the music's right/ monarchs descend/ in freckled elegant/ moonlight/ To the/ Paradiso/ to the dark purple pudding skin/ of your bare shoulder/ and in drowsy multitudes/ cling to the soul/ slowly blinking wings/ eyelashes lightly/ batting/ on my cheek;/ sex lined with butterflies/ and the story unfolds/ if the music's right/ you'll whisper, 'This is Kieteldood.'"

The second section, "A Drop of Audience," takes the reader on the road. These poems reflect a place where writers "write by lightning" in hotel rooms where "the mouthpiece of [the] phone reeks of rambling Aqua Velva business." Although more pointed in tone, this section still displays Downie's delight in the odd, mismatched and misplaced.

Downie in the depths

Cynics might dismiss the entire concept of a CD/chapbook bundle as a mere marketing ploy, but if it turns one more person on to our nation's poetry, then it's a great idea. And the poetry is full of the same vintage Downie cerebral quirkiness that has earned the Hip such a rabid collection of fans. (The CD's lyrics are scattered throughout the book and provide a counterpoint to the structure and sometimes-rhyme of the poems.)

Downie sings his songs quietly, the same volume, likely, at which they were written. Time constraints meant that the CD, recorded on an eight-track, is essentially a live recording from a sunlit warehouse with 10-foot high windows. It's a

relaxed and yet intimate affair, with spoken-word tracks sitting side by side with Downie's gentle harmonies and melancholy melodies. The mood is punctuated by bluesy riffs, organ, alt-country snatches, accordion and lullaby-like piano tinkling. There's no pounding Tragically Hip arena rock in sight and it's a welcome, even exciting stylistic detour for Downie. Standout tracks include "Vancouver Divorce," "Canada Geese," "Ver Possessed" and the final song, "Insomniacs of the World, Good Night." Downie's distinct, unadorned vocals resonate with simplicity and clarity—just like his poetry. With *Coke Machine Glow*, this unique Canadian wordsmith has pulled off a beautiful Al Purdy/Leonard Cohen-esque turn that hums and shimmers with its own offbeat observations and uncynical lens on the world.

Except Downie can sing. ☺

Coke Machine Glow

By Gordon Downie • Vintage Canada
• 94 pp. • \$16.95

Three Dollar Bill

Continued from page 6

suing Quebec for the right to marry his longtime partner René LeBoeuf, told me at the march, "recently Mr. Boucher has been telling people that elected people cannot take positions. But absence is a position—and you can quote me on that."

Meanwhile, a who's who of Montreal showed up for the admittedly

subdued demo, including Laurent McCutcheon, president of Gai...coute. "It's not just homosexuals who have come out today," he said during the march. "Everybody has come out to support Roger and Theo." Well, almost everybody. As one marcher, Sarah Gibson, pointed out, "I wish residents would have taken our signs and [staked] them in their yards. But they didn't because after we passed by, well, it was over."

But not everyone in Pointe-Claire

wishes queers would just go away. "I have grandchildren and I feel if neighbours can do this to you, that's terrible. It's awful and it's wrong," said white-haired Victoria Gasby, who has lived in Pointe-Claire for 50 years and determinedly marched alongside adults decades younger than she. "I will support [Wouters and Thibault] because we should accept people for who they are. Our neighbours are our neighbours. It makes my heart feel so good to see people here together." ☺

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Voyage of disc-covery

Vue Weekly goes on a flying disc golf road trip across Alberta

BY DAN RUBINSTEIN

"My flying saucer where can you be/Since that sad night that you sailed away from me/My flying saucer I pray this night/You will sail back before the day gets bright." —Woody Guthrie

The piercing mid-March wind gains speed on the bleak, snow-dusted prairie and whistles through the deserted streets of Stavely, a tiny farm town off Highway 2 about an hour south of the cankerous sprawl of "new communities" devouring land and individuality on

the suburban fringe of Calgary. A solitary pedestrian walks purposefully along the town's main thoroughfare toward the weathered hotel across the street from the grain elevator. He looks to be carrying... a golf club... and suspiciously slips into the hotel's throwback tavern, the only business that appears to be open on a Saturday afternoon.

We wander around the half-dozen structures that dominate Stavely's skyline for half an hour talking tumbleweeds and snapping pictures, four easily appeased urban tourists. Eventually we approach the trackside hotel—somewhat tentatively, unsure if it will supply the restrooms and respite from

travel

the wind we're hunting for. There's another fellow holding a golf club in the parking lot; perplexed, we follow him inside. The tavern is unexpectedly crowded. Three or four dozen people are drinking beer spiked with tomato juice, smoking cigarettes, exchanging stories, laughing. At least that's what they were doing. Now most of them are staring at us: four snowsuit-clad and toque-wearing strangers, clearly city folk, interlopers who've stumbled upon something that, quite possibly, no outsider has witnessed for some time.

An older fellow sitting at a long, soon-to-be rowdy table near the door asks where we're from, all friendly-like, and what brought us to town. Our eyes scan the boisterous, smoky room for the loo and the bar. Colin and Ian tell him, matter-of-factly, that we're on a flying disc golf tour of Alberta, playing seven of the province's flying disc golf courses over three days. The local laughs without looking even slightly surprised. Then he informs us that we've popped into Stavely in time for the town's annual indoor mini golf tournament, which is being played on the hotel's basement-to-second-floor, 12-hole course that very afternoon. "We're kinda strange around here too," the gentleman says.

Running out of Wham-O

In a sense, flying disc golf, or FDG, parallels traditional golf. To play, you throw a flying disc (never a brand-name, though rather similar, Frisbee) into a series of metal basket-and-chain contraptions perched a couple feet above the ground on metal poles. Some aficionados call these targets "pole-holes," one of many nods to golf terminology. But FDG, at least the way our assemblage plays it, is also the *opposite* of golf. It doesn't require much technique—you simply do what you feel, when you feel it—and is therefore easy to play. More significantly, the majority of courses are free, with no rules about attire or etiquette. And unlike golf (or, for that matter, Monopoly) FDG is best when it's cooperative, not competitive. A disc gets lost in the snow or tall grass and frustration ensues? Nope. Everybody helps search for the lost soldier, then gets back to their own after coming together to achieve success.

You never leave a disc behind.

We frequent a pair of courses (rather frequently) in the Edmonton area: a nine-pole-holer at Rundle Park in the east end, where Colin and I became instant FDG addicts last Thanksgiving Day, and another at the Lily Lake resort near Legal, about 45 minutes northeast of the city. This rugged, rural course is a magical, surreal place with 27 pole-holes, rolling hills, enormous snakeholes, trees adorned with telephone-shaped bones ("the bone phone"), llamas, wild boars, a lake... and a smaller man-made lake

where, judging by the fence with protective barbed wire on the inside, the proprietors must be developing a species of mutant mer-men. There's also a ludicrously large yet consistently empty ornate Great Hall of a bar that resembles *The Shining's* Overlook Hotel. Inside are the world's biggest easy chairs, a UN-style meeting chamber and more leather couches than you've ever seen in one building. (It'd be the perfect location for the opening sequence of a James Bond film, preferably one starring Roger Moore.)

Although we knew it'd be difficult to cap the absurd perfection of Lily Lake, we figured the off-season

when they emerged for their lunch break. Instead they sparked up cigarettes, piled into pickups and squealed away, leaving us to play our nine poles in peace. (Actually, eight poles—somebody chucked number five into adjacent Crana Lake, according to Glen Scharf, who designed the course and gave me a few pointers over the phone the night before.)

From Lacombe, it was a short drive through the busy noon-hour traffic of Red Deer's Wal-Mart alley to Olds, where the FDG course, built for the 1999 Alberta Senior Games, is located beside an elementary school. The students there left us alone as well, so we played a quick nine and

alpine oasis told us the course was closed—but our disc golf anthem happens to be a song by the Five Man Electrical Band (covered by Tesla) called "Signs." The chorus goes a little like this: "Signs, signs, everywhere a sign/Blocking out the scenery, breaking my mind/Do this, don't do that, can't you read the sign?" Another key verse? "And the sign says anybody caught trespassing will be shot on sight/So I jumped the fence and I yelled to the house/Hey, what gives you the right/To put up a fence and keep me out/Or to keep Mother Nature in?/If God was here He'd tell it to the man/Man you're some kind of sinner."

Accordingly, we ignored the sign (and the warning about being in bear country) and began playing, despite the lack of targets on the first three holes. Perhaps the pole-holes are removed during the winter to deter persistent FDGers, but we played anyway, unhesitatingly, ironically adopting the sign announcing the yardage of pole two for our first target, the pole number three sign for our second target, and so on. And we were rewarded, for there at pole four was a brightly painted metal basket and chains, its shiny convex top resembling Captain America's shield. There's nothing like the sound of a hard plastic disc clashing into metal chains, especially in a mountain forest.

Logger louts

Though the narrow fairways of Canmore provided a challenge for our laissez-faire approach to accuracy, they supplied hours of disc golf bliss. We slid down steep icy slopes, romped through lodgepole pines searching for our wayward discs and emerged from the woods in time to catch a stunning, crimson-slash of a sunset. Our drive to Calgary to meet our foursome's final member, Lisa, was giddy but uneventful, as was our night sleeping in a borrowed basement (although body odours from a long day in the car wearing many layers combined with the sight of long Johns draped over bunk beds made the room look and smell like a late-1800s northern Quebec logging camp, not the rec room of a pleasant bungalow).



was the perfect time for an exploratory FDG road trip around Alberta. The highways and courses would belong to us; all we'd have to adapt to was the weather. So we left Edmonton early on a Friday morning with an ambitious itinerary: Lacombe, Olds, Canmore, Calgary, Cardston, Lethbridge, Three Hills—three days, seven courses, more than 1,500 kilometres of road.

Cinq sank

The disc golf course in Lacombe, featuring not pole-holes but tone-poles, metal tubes which make an audible gong when struck by a disc, surrounds Lacombe Composite High School. Thankfully, none of the awfully-large small-town teens opted to rough us up (or even approach us)

grabbed coffees on the highway out of town to counter the effects of spending three hours outdoors in -20°C weather (and waking up more than three hours earlier than we were accustomed to). As we drove from Olds to Canmore, the mist and blowing snow dissipated into clear skies. Bolting south on Highway 22 along the eastern boundary of the front range we passed through the crossroads village of Cremona, where an enterprising entrepreneur is apparently designing a 36-pole-hole disc golf resort.

The FDG course at the hilltop Canmore Nordic Centre, which begins at the shooting range built for the 1998 Winter Olympic biathlon, was a fulfilling carrot for our sojourn west into the mountains. Unfortunately, a sign at the entrance to this

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opaque door with his banjo. He played the crowd a song, thanked them for listening and waved goodbye as they clapped appreciatively.

Cardston's disc golf course ("So nice we played it twice," Colin likes to say) is a treasure. Tucked into a small, grassy park beside Lee Creek (pronounced "crick" by locals), cold but snow-free, we rattled some chains on the brown turf. There was almost a *cappers* (when one disc lands atop another disc, requiring the cappee to buy a round later in the day) and some near *cap-napping* (when a player removes their disc from the ground to throw prematurely, eliminating the possibility of a *cappers*). We played nine, Ian played more banjo and Colin danced.

The next morning was cold and white and the Forest Lawn disc golf course in southeast Calgary was dull: a small, nondescript city park bombarded by the sound of traffic. We played quick, stamped our feet for warmth, stole a few laughs and fled, escaping the Saturday morning big box mob of the 'burbs and heading south toward Cardston, the Mormon capital of Alberta. En route we listened to Bob Marley as flurries and sunlight battled overhead, making that fateful stop in Stavelo to stretch our legs. Upon leaving the tavern, we felt a bond with the townsfolk, kindred mini-golfing souls who'd made us feel welcome. So Ian popped back through the

Then we played nine more, pausing for a spell when my disc was nabbed by a greedy evergreen, which Lisa scaled confidently after 20 determined but futile minutes of rock tossing failed to jar the disc free.

Mural, mural on the wall

Exhausted from two long days on a road, we drove straight to Lethbridge from Cardston and checked into a Day's Inn. Not just *any* Day's Inn, mind you, but a hotel/motel home to Canada's largest indoor mural. It wraps around the slanted ceiling over the courtyard between the building's two wings; gazing up at this painting depicting the evolution

of prairie history (from natives and bison on the plains in the morning sun to cowboys at a campfire bathed in evening light) was a marvelous sight. And gaze up we did while soaking in the courtyard's hot tub, which is located in an alcove beside bay windows that overlook Lethbridge's deep, desert-like river valley and the city's impressive High Level Bridge—the world's longest and highest trestle railway bridge—that spans high above the Oldman River.

Do-it-yourself stir-fry at Mongolian Grill gave us energy (Ian laughed heartily when Colin's bowl of veggies and meat weighed in at \$14, only to see his own dinner clock in at \$18) so we went for a late-night walk down into the valley, searching for coyotes and deer but finding only wind. The next morning, after gorging ourselves on bagels and muffins at the hotel's continental breakfast buffet and taking another dip in the hot tub—who says "proper" bathing suits, no underwear? A sign?—we drove through the valley toward the brand new 18-pole-hole course in West Lethbridge.

Alas, it was not in place. The holes for the targets had been drilled, but installation had yet to begin. No worries. We played anyway, *au naturel*, choosing inanimate objects like trees, poles and, yes, signs, as targets. When Colin's disc skipped onto a frozen pond, he slid out on his belly to retrieve it. When Colin, Ian and Lisa lingered on the ice of another frozen pond near the parking lot, however, nature was not so forgiving. Ian broke through, receiving what is commonly referred to (at least in

schoolyard lingo) as a soaker. No worries, again. He simply shed his wet gear and went for a run across the sunny but frigid field—*au naturel*.

To boldly golf where no man has golfed before

Once Ian had zipped into his snow-suit and warmed up with a cup of steaming thermos tea, we started driving north toward Three Hills and the final course of our journey. But there were a couple of significant detours on the way: Vulcan and Drumheller. Vulcan is Alberta's quintessential road trip destination. With its five-tonne replica of the U.S.S. Enterprise, its UFO-shaped visitor centre, its multitude of colourful outdoor murals and the vast selection of *Star Trek* memorabilia for sale at the local gas station, Vulcan (named after the Roman god of fire and metal-working) held our attention for more than an hour. As did gulch-bottom Drumheller, where the models of dinosaurs (sort of like Edmonton's cows, but much more fun) get progressively larger until you reach the town's epicentre under the shadow of granddaddy T-Rex.

Fleeing the kitsch, we busted up to Three Hills, where the course rings a hospital and incorporates a helicopter landing pad. In the car we devised a country-western FDG song accompanied by Ian's banjo—the chorus was "tap, tap, tap/don't cap-nap"—and talked about our movie, *Weekend at Bernie's III*, which will feature many, many scenes with funny-dead-guy

Bernie's toupee and hat being knocked askew by an errant disc. When we arrived at Three Hills, the wind was gusting more ferociously than it had all weekend and the patients looking on curiously from inside seemed to enjoy watching our erratic throws careen off the side of the building.

But we persisted, playing two rounds, actually. There were no trees to snatch our discs away, nor frozen



ponds to trap us (or our discs) in icy waters. And by then, all of our mental obstacles had been eradicated as well. Disc golf is about simplicity, about community, about feel. It's about finding your inner balance. That Sunday evening at the Three Hills hospital, every shot we took was perfect—or at least *felt* perfect when they left the hand, with a long prairie sky to the west, the sun dropping low, the light spiking at us horizontal and the sound of chains rattling in the breeze. ☺

Photos: Dan Rubinstein

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EDMONTON TRAPPERS

WELCOME TO THE 2001 SPRING EDUCATION FEATURE



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We can't stress this strongly enough!

When you're studying for finals, relaxation is the key

By LENA CIMMARRUSTI

What with the grass turning a vibrant green (or at least a pale brownish-green) and the television sitcoms wrapping up their season, it's obvious summer is just around the corner. But before students can trade their textbooks for suntan lotion and Judith Krantz novels, they must first undergo an inescapable trial to which all academics must be exposed: the final exam. No matter who you are or how academically inclined you might be, thinking about an exam can be spine-chill-

education

ing. Few four-letter words can wreak such havoc with the sleeping, eating and caffeine-ingestion patterns of students in every discipline as those two loathsome syllables "exam." There is no question that exams are stressful, but the key to surviving them is making this stress work for you instead of against you.

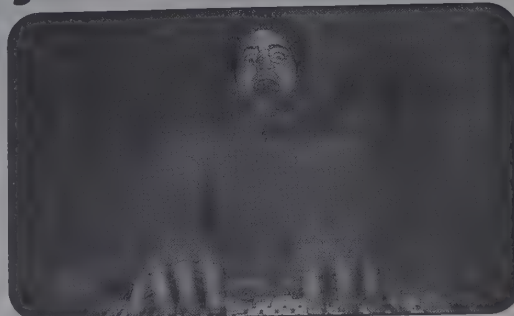
Stress can be triggered by a wide variety of events, from facing off against a bear in the woods to sitting down for a trig final in the school gymnasium. It's the body's natural reaction to threatening stimuli but, in one of nature's crueler tricks on humanity, this rush of hormones and chemicals can make some people less effective in stressful situations. Learning to harness this burst of energy is the key to survival. Some students use stress as their motivation to pre-

pare early for those year-end finals and therefore achieve much better results than those benighted souls who sublimate this nervous energy and end up scrambling madly at the last minute.

Of course, no matter how logical it seems to start studying early, there are always those who will continue to procrastinate and end up pulling an all-nighter the day before the big test. For these students, all I can offer are suggestions for reducing stress levels so that you can use what little studying time you've given yourself as productively as possible.

Speed reading

First of all, cut down on the caffeine. Coffee, Jolt cola and No-Doz are all common sights around campus during finals, but overuse of caffeine can cause stress-like symptoms,



including the jitters, a racing heart and general anxiety. In addition, students hopped up on coffee can't sleep when they need to, and no matter how much studying they do, their brains don't get the sleep the need to process the information

they digested the night before.

To combat anxiety and caffeine highs, some students worsen the problem by supplementing their pre-exam diet with alcohol, some-

SEE PAGE 14

- whatever!

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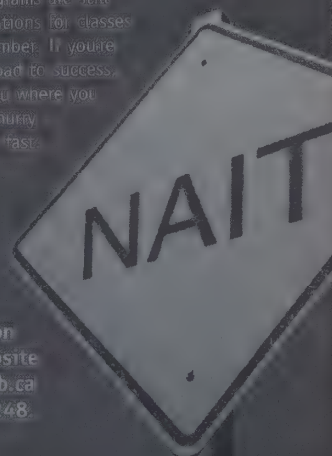
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MacEwan Launches Innovative Certificate in Emergency Communications

Emergency dispatchers have come a long way since the 1970s, when television programs first glamorized the rescue and response field.

Through the introduction of 9-1-1, to the amalgamation of emergency services, the field has followed a natural evolution that parallels the rise of satellite, computer, and telecommunications. As the field has become more specialized, employers are looking to highly trained professionals to answer the call. Career opportunities abound for professionals with the skills to operate highly specialized call centers dealing with high priority service requests.

The last ten years have seen a dramatic rise in technology that has resulted in exciting career opportunities for Emergency Communications Officers who are well-trained in advanced radio, telecommunications, and Computer Assisted Dispatch technologies. The Emergency Communications Officer is responsible for the evaluation of all service requests and emergency calls, coordinating the active response of fire, police, and ambulance services to protect the public from danger. Interpersonal skills, stress management, and a level head under pressure are key to success in this dynamic field.

Doug Johnson, Acting Training

Officer for the City of Edmonton's Emergency Response Department Communications Centre, is watching MacEwan's program with much interest. With

nearly 30 years in the business, doing everything from driving ambulances to working as a paramedic, Johnson knows what it takes to be successful in the field.

"Edmonton Emergency Response supports any education or training initiative that will increase an individual's knowledge and job performance in this fast-paced environment," says Johnson, "There is a high demand for emergency communications professionals, and the more training you have, the better your chances of being successful."

Due to a lack of educational programs in Canada, many employers must train new officers themselves, draining valuable time and resources. Grant MacEwan College's new eight-month certificate in Emergency Communications & Response meets this challenge head on, providing practical training for individuals interested in a telecommunications career. MacEwan's field placement course situates students in real work environments so that students know exactly what to expect after graduation.

"We've developed a very profes-

sional program," says Sharon Hobdens, Program Coordinator at MacEwan, "In collaboration with leaders from the emergency field and using our expertise in existing programming such as Grant MacEwan's Police Studies Program, we've put together a program that combines theory and practice in a way which gives students every

chance for success."

"Understanding the environment you're about to enter is absolutely critical - it's very emotionally demanding and stressful, and it requires a high level of knowledge to fully utilize sophisticated equipment," says Johnson, "In the end, the high-tech equipment is just a tool to allow you to

help someone in trouble, maybe even save his or her life."

Find out more about MacEwan's certificate in Emergency Communications & Response. Attend a free info session on June 12, 2001 at 6:30 p.m. in Room 7-333, City Centre Campus. For more details call Sharon at 497-5181, or email hobdens@admin.gmcc.ab.ca.

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Exam stress

Continued from page 12

thing the experts also advise strongly against. While alcohol will help you sleep, it will also depress brain function, deplete energy, lower immunity and make you slower to comprehend information for several hours.

So what can you do to safely reduce exam stress, aside from being prepared earlier in the game? Try avoiding snacks while studying; instead take scheduled breaks to eat, go for a walk or indulge in some other physical activity. And before you give in to the urge to god off over your chemistry text, remember that naps should also be avoided as they interfere with sleep patterns. (Try using relaxation techniques such as imagery, meditation or deep-breathing exercises instead.) And keep the music and the TV off while you're working. Your brain is busy enough absorbing the information needed for the test; distracting it with outside noise is not going to help and will only increase anxiety levels.

Final exams are unquestionably one of life's biggest stress-inducing events. Even years after graduation, many people report waking in a cold sweat from a dream of being late or unprepared for a final. But even for those students that treat stress as their enemy, there are ways to minimize anxiety and pass that final hurdle standing between you and a relaxing summer vacation. ☉

Your Vue

Continued from page 5

which another may find repulsive, and vice versa. Therefore, if one is willing to forego personal judgment and take my advice, it is their own damn fault if they don't like it, providing there is nothing legitimately wrong with the entrée. I will definitely remove the item from the bill if it is sent back for any reason, but the diner must accept responsibility for ordering based on a stranger's opinion. Nobody who has been a server for any length of time would encourage patrons to be so rude as to "pin it on the server" and get something free for it.

He also mentions how integral it is that a server check back on each course, yet fails to include an all-important rule for the customer: when your server approaches your table empty-handed and stands there, please pay them the simple courtesy of pausing in your conversation and acknowledging their presence. I cannot count the number of times I have gone to check on something and either been completely ignored while the diners converse or received a look as if I had kicked them in the shins for daring to do a quality check. Communication is key, yes, but it is equally dependent on the patron's realization that if they want good service, they must pay their server some attention while she is speaking to them.

Mr. DiCenzo's weak attempt to side with the oft-abused servers of the world falls far short of being realized. I know there are terrible waiters and waitresses out there, but most of us are quite adept and trying our very

best to please an often ungrateful public. So thanks for trying, Mr. DiCenzo, but yours are tips we can do without. —D. COULTER, EDMONTON

Frosty deception

There I was, enjoying the article "Cloak and Taggers" in the May 17 issue of *Vue* when I was assaulted by precisely the kind of advertisement which, if it were on a billboard, I would feel compelled to augment with a few words of my own. Yes, I am referring to the Seagrams ad for their new "Frost" vodka chiller that appeared in full colour on the same page as the latter part of the article. Rather than proclaim the product's great flavour or imply its power to suppress inhibitions, the copy of the ad enjoins its specifically female audience to give "him [read: asshole boyfriend] a frosty reception" because "he used your toothbrush to detail his car."

Here is advertising in its latest, most insidious mode: as Naomi Klein points out in *No Logo*, marketers are no longer interested in selling products but lifestyle symbols. In this case, the female consumer is offered a symbol of assertiveness first, sickly-sweet panty remover second. Such ads prey on weak-minded, insecure women who lack the nerve to really assert themselves and who therefore prefer to show their "defiance" of the dominant men in their lives through the purchase of mere symbols of defiance such as this beverage claims to be—very much in the tradition of Virginia Slims cigarettes. Thus, such ads do women (and men) as much of a disservice as any Hooters billboard. At least the latter

case is explicit and therefore transparently pernicious. Hidden enemies are by far the more dangerous kind. —ROBERT ZIMMER, EDMONTON

Queen Ralph?

Dear Richard Burnett: While I usually enjoy reading your column, I feel obligated to write and bitch you out about your recent comments regarding Ralph Klein [Three Dollar Bill, May 24-30].

You actually "respect" Ralph Klein??? Are you NUTS? You noted that Ralph made his pro-gay comments "just days before his March 12 landslide victory." Well no shit, Sherlock! That's what sleazy politicians like Ralph do right before an election—they do a complete about-face in an attempt to win over those voters who are too ignorant to actually familiarize themselves with either the history or the real underlying agendas of these politicians. Unfortunately it worked, the same way our energy rebate cheques—courtesy of Klein, of course—came in the morning of the election. (A coincidence? I think not!) Never mind the fact that Ralph's corporate cocksucking (no pun intended) created the deregulation of our energy resources in the first place! Sheesh!

People have to remember that it was largely Ralph and his homophobic cronies who "created" the spectacle (and ensuing outrage) through invoking the notwithstanding clause over the Delwyn Vriend case. Do you really think that a cabinet so willing to go that distance to "disallow a teacher from teaching," so bent on abusing democracy, so willing to refute the Supreme Court, could really just "see the light" all of a

sudden? Not bloody likely! (Okay, I retract that, because all things are possible. Ralph could become a gay-lovin' guy "just like that," like maybe around the same time you admit you've been through reparative therapy and you're now a het.)

Never mind all of the young, impressionable minds that people like Ralph have poisoned with homophobia and hatred; never mind the closeted people who live in fear of being outed; never mind the thousands of people who fight for their human/equal rights on a daily basis. Ralph's spin doctors convince him to make a few pro-gay comments and all of a sudden Ralph deserves respect? Verbalizing the term "sexual orientation" does not make the wolf a vegetarian. If you really think Ralph Klein is worthy of respect I suggest you find him, approach him, give him a big, wet, sloppy kiss and then note the terror/horror/disgust that blankets his expression immediately after. Oh yeah, and do it at his next conservative convention around all of his cronies—only then will you really see whether or not Ralph is really a "man's man." —S.L. BONDARCHUK, EDMONTON

Vue Weekly welcomes reader response, both positive and negative. Send your opinion by mail (Vue Weekly, #307, 10080 Jasper Ave, Edmonton, AB, T5J 1V9), by fax ((780) 426-2889) or by e-mail (letters@vue.ab.ca). Preference is given to feedback about articles in Vue Weekly; we reserve the right to edit letters for length and clarity. Please include a daytime telephone number.

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Oriental Veggie House (10586-100 St., 424-0463) Edmonton's only totally vegetarian restaurant. Non-smoking. \$-\$\$

Route 99 Diner (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. \$-\$\$

BAKERIES

Bee Bell Bakery (10416-80 Ave., 439-3247) Offering healthy whole grain bread, cheesebread, half-and-half cakes with strawberry filling and Swiss chocolate. \$

Buns and Roses Organic Wholegrain Bakery (6519-111 St., 438-0098) Allergy-free baking

Tree Stone Bakery (8612-99 St., 433-5924) Artisan bread shop making pain au levain (true French sourdough). \$-\$\$

BISTROS

Bistro Praha (10168-100 A St., 424-4218) The first European Café since 1977 and still the only one. \$

Bridges (9028-Jasper Ave., 425-0173) Be seated before the theatre, after the game or for an evening of entertainment in itself \$

Café Select (10016-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years. French style cuisine, seafood, steaks. \$-\$\$\$

Café De Ville (10137-124 St., 488-9188) Located in Old Glenora, offering a diverse and eclectic menu in a warm and inviting atmosphere. (Check out the full menu at cafedeville.com) \$

Carole's Café & Catering (10145-104 St., 422-1824) Creative, comfortable, accommodating. Offering a diverse menu of fresh French and Italian food in a warm and inviting atmosphere. \$-\$\$

Four Rooms (#137 Edmonton Centre, 102 Ave. & Rice Howard Way, 426-4767) Casual dining in an upscale environment, featuring a unique international tapas menu. \$

Jax Bean Stop Coffee & Bistro (Seven locations in Edmonton, 478-0480) Visit one of our locations and enjoy a Euro breakfast, lunch or sample our huge selection of desserts. Daily specials available. Exclusive supplier of "Rocky Mountain Roasters" custom roasted gourmet coffee. Sofa, fireplace, warm atmosphere. Introducing bubble tea and smoothies. Smoking and non-smoking. \$

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Sweetwater Café (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious, health conscious dishes made fresh. \$-\$\$

Tasty Tom's Bistro & Bar (9965 Whyte Ave., 437-5761) Find a taste explosion on the other side of the tracks. Let our chefs Tom and Christian entertain you for lunch, dinner or a late night snack. \$-\$\$

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Aroma Borealis (Coopers & Lybrand Building, 211, 10130-103 St., 944-9603) Designer sandwiches, latte, cappuccino, great coffee, and fabulous desserts by Skopek's Bake Shop. \$

Bennys Bagels Café on Whyte (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. Check out our patio for the hot summer days. \$

Bohemia Cyber Café (11012 Jasper Ave., 429-3442) Comfortable surroundings, enjoy our array of productivity and entertainment software over a chai latte or a bowl of Mexican tortilla soup. \$

Café Amande (8523-91 St., 465-1919) Featuring fine french cuisine—quiches, tortes and crepes. Bakery and pastries. Take out catering. Live music Thursdays \$

Café La Gare (10308A-81 Ave., 433-5138) Smoke-Free. Licensed and offers a winning medley of culinary delights and fresh baked goods. \$

Café Lacombe (10111 Bellamy Hill, The Crownie Plaza, Chateau Lacombe, 428-6611) The finest in fusion cooking. Best breakfast and lunch buffets in town. \$\$\$

Café Lila's (10153-97 St., 414-0627) In the farmers market. Grilled sandwiches, daily specials, European desserts and specialty coffees in a smoke free environment. \$

Café on Whyte (10159-Whyte Ave., 437-4858) Open 24 hours on Friday and Saturday. Plenty of parking. Breakfast and

lunch specials. Come and enjoy our quiet and friendly atmosphere \$

Calabash Café (10630-124 St., 414-6625) Creative Caribbean cooking in casual yet comfortable atmosphere. Lunch, dinner or late night snacks. Come for the food, stay for the party! \$-\$\$

Cappuccino Affair (4 locations, 482-7166) Friendly staff, home-like atmosphere, fireplace. Light breakfast, lunch or night-time snack. \$

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Jazzberries Too Café (10116-124 St., 488-1553) Good home style cooking in a relaxed environment. Smokers always welcome. \$

Katmandu Coffee Café (201, 10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert.

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La Piazza (10458 Whyte Ave., 433-3512) Specialty and European coffee, breakfast, buns and bagels, home-made soups, sandwiches, bagel melts, lasagna. \$

Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily liquor and food specials. Open till midnight. Catering. \$

Savoy's Gourmet Health Café (11010-51 Ave., 437-7718) South Indian cuisine, vegetarian menu, sandwiches and soups for under \$3.99. Fruit and vegetable juice bar. Non-smoking. \$

Steeps (12411-Stony Plain Rd., 488-1505) The original tea café. Huge selection of premium loose tea. Sit, sip and savour! Great gift ideas, awesome desserts and light lunches. Non-smoking. \$

Sugar Bowl (10922-88 Ave., 433-8369) The eclectic & eclectic café. Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment Friday nights. \$-\$\$

Sunterra Market (Commerce Place, 201, 10150 Jasper Ave., 426-3791) Muffins and pastries freshly made at our on-site bakery. Non-smoking. \$

Urban Grind (10124-124 St., 451-1039) Come and try our Fresh Fruit Bubble Drink in our eclectic atmosphere. Variety of specialty coffees, mouthwatering desserts, homemade soups and sandwiches made fresh when ordered. Open until 2 a.m. Mon.-Fri. Smoking. \$\$

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DISHWEEKLY

Continued from previous page

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Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and gumbo in the province. \$\$

Da-De-O (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. Smoking. \$\$

Louisiana Purchase (10320-111 St., 420-6779) Higher-end style of cooking from the Bayou and great atmosphere. Non-smoking. \$\$

CANADIAN

Barb & Ernie's (9906-72 Ave., 433-3242) One of the best mom and pop operations in the city. \$\$

Billiards Club (2111, 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers & mugs of ale. \$

Century Grill & Lounge (3975-Calgary Trail South, 431-0303) Lunch, dinner, cocktails. Upscale dining serving many grilled Canadian specialties. Private dining room, restaurant, lounge and two outdoor patios create Edmonton's most sought after destination. \$\$\$

Denny's (multiple locations) More than a great breakfast. Open 24 hours. Licensed. \$-\$\$

Devlin's (10507 - 82 Ave., 437-7489) Now serving lunch specials. All soup and sandwich combos for \$6.95. Also half price happy hour on drinks and food daily. \$

Pfe n' Dekel (9114-51 Ave., 436-9235, 10646-170 St., 489-6436, 12028-149 St., 454-5503) Best sandwich award winners in the Vue Weekly 2000 golden fork awards. Non-smoking. \$\$

The Garage Burger Bar and Grill (10242-106 St., 423-5014) Best home-made burgers with daily lunch specials at student-friendly prices. Smoking. \$

High Level Diner (10912-88 Ave., 433-0993) Wholesome and health conscious. Known for their tasty veggie burgers. Non-smoking. \$\$

Keegan's Family Restaurant (8709-109 St. & 3458-99 St., 439-8934) Open 24 hours every day. Breakfast served all day. Affordable family meals. \$

Larry's Café (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! Open till 3:30 a.m. nightly. \$

Louie's Submarine (8109-104 St., 431-0897) In-store fresh baked bread. Soups and salads. Catering business and social

lunches or dinners. \$

Nellie's Tea Shoppe (12606-118 Ave., 452-9429) Home-made meals. Specializing in traditional English high tea and gourmet evening meals. Open till 9 p.m. \$\$

Rosie's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. Non-smoking restaurant with smoking lounge. \$

Shecky's (7623 Argyle Rd., 426-8983, #100, 10130-103 St., 424-8657) Real food, real fast. Terrific Italian Dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. Smoking. \$

Squires Pub/Starvin' Marvin's (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as happy hour from 4-8 pm. (www.squirespub.com) \$

Staccato's Soup, Stew and Chili Bar (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. Non-smoking. \$

The Tea House (52404 Range Rd. 221, Androssan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch \$, dinner \$-\$\$ Non-smoking.

Unheardof Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. Non-smoking. \$\$\$\$

Urban Lounge (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome home-made burgers. \$

The Village Café (11223 Jasper Ave. 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stir fries. Non-smoking. \$\$

CHINESE

Blue Willow (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. \$\$

Double Greeting Wonton House (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. \$

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience." Soon opening dinner café. \$

Noodle Noodle (10008-106 Ave., 422-6862) The Best Dim Sum in Edmonton. Non-smoking. \$\$

Man's Café (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stir-fry. Smoking. \$\$

Marco Polo (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking. \$\$

Shangri-La Restaurant (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrees, appetizers, desserts. \$\$

Xian Szechuan (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. \$\$

CONTINENTAL

Cilantro's on 111th (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened catfish or mini rack of lamb. \$\$

David's (8407 Argyle Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$\$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All day breakfast and a great selection of all your favourites. \$-\$\$

The Grinder (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. \$-\$\$

Mayfield Grill (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. \$\$

Richie Mill Bar and Grill (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$\$-\$\$\$

The Sidetrack Café (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café's kitchen will do it for you. Smoking in the lounge. \$-\$\$

Teak Room (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. \$\$\$

Thomas' Fishermen's Grotto (9624-76 Ave., 433-3905) Fine dining fish and seafood, featuring the seafood lover's feast for two. Brunch, lunch and dinner. Non-smoking. \$\$\$

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. \$\$

Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and

great seafood, too. Smoking. \$\$\$

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Asian Hut Restaurant (4620-99 St., 430-8267) Try the best East India has to offer. \$-\$\$

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India.

Khazana (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$\$

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Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. \$

Madisons Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. \$\$\$

Restaurant Moskow (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music. Non-smoking. Lunch \$, Dinner \$\$.

The Russian Tearoom (10312 Jasper Ave., 426-0000) Romantic quiet restaurant in the heart of downtown. Best cheese-cake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking. \$\$\$

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La Bohème (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something

approaching the art of living well. \$\$\$

Three Musketeers (10416 - 82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open. Non-smoking. \$

Normands (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. \$

GREEK

Grub Med Ristorante (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. Open for dinner at 5 p.m. \$\$\$

It's all Greek to me (10127-100A St., Rice Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. Smoking. \$

Koutouki Taverna (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. Smoking. \$

Symposium on Whyte (10439-82 Ave., 2nd floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. Non-smoking. \$\$\$

Sytaki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. Smoking in the lounge. \$

Yiannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. Non-smoking. \$

IRISH PUB

Cell's (10338-109 St., 426-5555) A great variety of pub food and drinks. Smoking. \$\$\$

The Druid (11606 Jasper Ave., 454-9928) The best pub food, drinks and

Industry night in Edmonton. Features authentic Irish entrees and daily lunch specials. Smoking. \$\$\$

O'Byrne's Irish Pub (10616-Whyte Ave., 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. \$\$\$

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, one of Edmonton's best kept secrets. Smoking. \$

Chianti (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$

Flore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. Non-smoking. \$

Frank's Place-Pacific Fish (10020-101 A Ave., 422-0282) Situated half a block from Churchill Square and summer festival fun. An extensive Italian and seafood menu and friendly efficient service ensure a return visit. Smoking. \$ -\$\$\$

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song, featuring Giovanni himself when he breaks into ■ heart-stopping aria. \$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. Non-smoking. \$\$\$

Italian Klitch Restaurant (69 Ave., 178 St., Callingwood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine alfredo to dishes such as steak Diane. Non-smoking. \$

Italik Ristorante Italiano (512 St. Albert Trail, St. Albert, 459-8090) Delicious, homemade Italian food \$

Pappa's (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious

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Honk if you're hoagie

The city's top sandwiches—from someone who cares

By DAVID DICENZO

From what I gather, the origin of the term "sandwich" can be attributed to that famous gambler, Englishman John Montagu, the fourth Earl of Sandwich. Because old Johnny was so fixated on his cards (or whatever he happened to be betting on), he ate informally at the table, slapping meat between a couple pieces of bread. I don't think it's a stretch to say that the sandwich has become a regular in many people's diets, especially here in the western hemisphere where the frantic pace of life means sustenance has to be quick and easy. Lunch = sandwich—it's that simple. In high school, part of our daily noon-time regimen included all the fellas examining the creations that each dude's mother made that morning, then swapping accordingly. Mine were fairly unmistakable, especially those meatball specials that stunk up my locker with intense garlic fumes. Mmmm.

Edmonton is loaded with thousands of eating establishments, making it virtually impossible to judge every sandwich, so I figured I would talk about some of the best I've come across in recent years. There's no official evaluation formula here—these are the ones that stick out most in my mind.

For Cajun boy:

It shouldn't be a shocker that one of my favourite restaurants has one of my favourite sandwiches. Old Strathcona's Da-De-O makes one of the best items out there—the catfish po' boy. Your French loaf

comes jammed with succulent blackened catfish and a tasty herb mayonnaise. You get potato hash or tomato rice on the side (the former is my choice, though the spuds are more filling), not to mention a sampling of biscuits and jalapeno jelly at the start of your meal. There's a little heat from the spices, but it's hardly overpowering. If you walk by the establishment on a Monday or Tuesday and wonder why it's so friggin' packed, it's because all po' boys are on special for \$6.95. There's not a better deal in the city.

Shadduppa you face...

Good Italian food is all about simple, excellent ingredients—and this is precisely how to explain the sandwich available at the Italian Centre on 95 Street. Go to the deli counter and you'll see the sign: half an Italian loaf with cappicola, mortadella (like ethnic bologna), salami, provolone cheese, and antipasto/vegetable spread. It's fresh, it's loaded, it's delicious and it rings in at only \$6 plus tax. The fast-talkin' folks behind the counter always make me smile as they crank these out by the boatload on busy days. If you bring it home, open it up and pour some olive oil on it (extra virgin only). Bellissimo.

The treehugger:

One usually associates meat with sandwiches, but the best one I ever had was back in Hamilton—portobello mushrooms, roasted red peppers, goat cheese and arugula on a crusty focaccia. My God, it was awesome. I recently tried a roasted veggie sandwich from the downtown French Meadow Artisan Bakery Café, and though it didn't compare to my all-time fave, it was a tasty, nutritious lunch. The roasted items included red pepper,

onion, zucchini and mushrooms, while it also contained fresh tomato and a sort of salsa slathered inside. I chose the sensational buckwheat, oat and sunflower bread, which they toast, giving a nice balance between the crunchy carb and the mushy vegetables. Sure I had a coupon for the place, but it was a good sandwich nonetheless. It's a solid vegetarian option, but vegans beware—there's cheese melted in the middle. Pick one up for the next WTO summit.

The sleeper:

I use caution in recommending this last sandwich, mainly because it comes from a supermarket. Yeah, there are a ton of original, creative sandwiches available throughout Edmonton, but again, this is about stuff I happen to like. About two years ago, I was looking for some food to bring as a bunch of guys and I were gathering to watch a boxing match on PPV (that's pay-per-view for those with no TV). I was at Safeway and I saw it—the Lumberjack. For \$7.99 (and occasionally \$6.99 with a club card, when it's on special) you get a loaf about 18 inches long stuffed with cheese, tomato, onions, lettuce and various lunch meats that are stacked about an inch thick. We're not talking the cheapie pimento or mac and cheese loafs—nah, this is roast beef, pastrami, turkey and whatever else they decide to throw in there. You couldn't make it yourself for the price. This might not be the best quality sandwich you ever had, but in terms of value for the quantity, it's freakish. When my girlfriend's out of town, I usually get one and eat it for about three days à la Homer Simpson. Hell, the guys at the PPV were mighty impressed.

If Montagu were at the card table waiting to fill an inside straight, I bet he'd like the Lumberjack, too. ☺

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DISHWEEKLY

Continued from previous page

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The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. Non-smoking. \$5

That's Aroma (11010-101 St., 425-7335) The garlic specialists, offering fine Italian cuisine. \$5

Tin Pan Alley Pasta House & Winery (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. Smoking in the lounge. \$5

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. Non-smoking. \$5

Zenari's on 1st (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks, featuring live jazz every weekend. Wheelchair accessible. Non-smoking. \$

JAPANESE

Grab-a-bite (10351 Whyte Ave., 433-6336) The perfect spot for either a quick bite or an evening of dining. A varied selection of Chinese, Japanese and Vietnamese dishes. Non-smoking. \$5

Furasato (10012-82 Ave., 439-1335) Cozy Restaurant featuring a choice selection of meals from the Land of the Rising Sun. Non-smoking. \$5

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. Non-smoking. \$

LATIN

Valparaiso Latin Canadian Club (10816-95 St., 425-5338) Great Latino food! Great Latino music! Open Thursday, Friday and Saturday at 7 PM, Sunday at 3 PM. Free Tango lessons on Thursdays. \$

LEBANESE

Parkallen Restaurant (7018-109 St., 436-8080) Multiple-award winning restaurant and menu. Authentic Lebanese cuisine offered in an elegant atmosphere. Large extensive wine list with rare Lebanese and French classics. Reservations recommended. \$5-\$55

MEXICAN

Julo's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. Non-smoking. \$

Senor Frog's (10045-109 St.,) Good food in a party mood! Restaurant bar and grill. Innovative Mexican cuisine. \$

PASTRY SHOP

Alain Patisserie (9925-82 Ave., 988-9312) Quality french breads and pastries. Also serving sandwiches, quiches and specialty coffee. Non-smoking. \$

PIZZA

Funky Pickle (10441-82 Ave., 433-FUNK) Vue Weekly golden fork winners 1999, 2000. Edmonton Journal four-star rating, voted best pizza 1996, 98, 99. Take advantage of their free delivery. \$5

Park Lounge & Sports Bar (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$5-\$5

Parkallen Pizzeria (8424-109 St., 430-4777) Multiple-award winning. Same owner/operator since 1986. Serving up

Edmonton's finest pizza, Lebanese salad and donairs. \$-55

Pharos Pizza (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye, it's our specialty. We also offer small dishes for individuals. Non-smoking. \$

PUBS

Brewsters (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. Brewery tours available. Smoking. \$5

Elephant & Castle (3 locations: 103 St. & Whyte Ave., Eaton Centre-3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favourites—appetizers, burgers, salads and of course the finest British and Canadian beer and single-malt scotch. Smoking in the lounge. \$

Gallery Bar (16615-109 Ave., Mayfield Inn & Suites Hotel) Comfortable, cozy after-hours entertainment. '60s-'80s music at its very best Thur-Sat evenings. \$

Yabbo's Boneyard/ The Library (11113-87 Ave., 439-4981) Our specialty is Saturday and Sunday brunch. We're open for lunch, dinner and after work, to unwind and have fun. Smoking. \$

Martin's Bar & Grill (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt scotch collection, evening steak sandwich specials and selection of craft beers all in an environment conducive to relaxation! Non-smoking restaurant. \$-55

Nathan's Pub & Grill (8930 Jasper Ave., 421-4446) Great food, large servings and value for your money. Smoking. \$

Nicholby's (11066-156 St., 448-2255) Great, eclectic pub fare. Sandwiches, wings, appetizers. \$

Pub Paradise Sports Bar (4225-118 Ave., 471-3526) Edmonton's only caribbean and continental sports bar. Featuring 11 flavours of wings and the best jerk chicken in the city. Daily specials. Sun/Mon: WWW

Wrestling Nite; Wed: karaoke; Fri: Caribbean Night; Sat: Party Nite. \$

Red Fox Pub (7230 Argyll Road, 465-7931) Our comfortable pub offers darts, pool tables coupled with a cozy fireplace in a relaxing setting. Sunday we offer happy hour all day, plus free pool. Non-smoking restaurant, smoking in the pub. \$

The Sherlock Holmes Pubs (10012-101 Ave., 8770-170 St., 10341-82 Ave., 5004-98 Ave.) For a taste of the good old times, come on in and try our British and continental menu. Recently revised with nearly 20 new dishes, we'll have something to tempt your tastebuds! Try a vegetarian quesadilla or Chicken Cordon Bleu sandwich, or if you're feeling a little British, you can't go wrong with Steak 'n' Kidney Pie or our ultimate haibut & chips. Daily specials also offered. \$-55

The Windsor Bar & Grill (11702-87 Ave., 433-7800) We are open for lunch and dinner and fun all the time. Pizza is our specialty. Prices & fun can't be beat! Smoking. \$

SEAFOOD

Lighthouse Café (7331-104 St., 433-0091; 5506 Tudor Glen Mkt, 460-2222) Our chefs prepare the freshest seafood in town. Lunch and dinner seven days a week. Patio, licensed. \$5

SPANISH

La Tapa-Restaurante & Tapa Bar (10523-99 Ave., 424-8272) The only Tapa bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in Paella and Sangria, 24 Tapas available. Great menu. The only place to go for a taste of Spain. Smoking in the basement lounge. \$5

STEAKHOUSE

Yeoman's (10030-107 St., 423-1511) The beefeaters steakhouse. Smoking in the

lounge. \$5-\$55

Hy's (10013-101A Ave., 424-4444) Great steaks in a great atmosphere. Non-smoking. \$5-\$55

THAI

BanThai (15726-100 Ave., 444-9345) Awarded certificate of authenticity by the Royal Thai Government with an atmosphere to match. Non-smoking. \$5

Bua Thai Restaurant (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton. \$55

The King and I (8208-107 St., 433-2222) The King is back! Amazing selection of dishes-spicy and flavourful. Good enough for the Rolling Stones. Non-smoking. \$55

Krua Wilai Thai Restaurant (Sterling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available. Smoking. \$5

UKRAINIAN

Pyrogo House (12510-118 St., 454-7880) Pyrogies and cabbage rolls—just like Baba used to make. Non-smoking. \$

VEGETARIAN

Max's Light Cuisine (7809-104 St., 432-6241) Great vegetarian dishes including delicious vegan entrees and desserts. \$

VIETNAMESE

Bach Dang (7908-104 St., 448-0288) Vietnamese Noodle House. Non-smoking. \$

Oriental Noodle House (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. \$

Value Village: Putting the Customer First

Most people know that Value Village is the place to shop for quality vintage clothing, used books, toys and housewares—all at a great price. But what many don't know is the wide selection and outstanding customer service offered by the chain's Whyte Avenue outlet. "We do what we can to please the customer," says store manager, Henry Lau. Value Village has always stocked an

impressive collection of items at a reasonable price, but by bringing in clothing from as far away as Ontario, Quebec and even the U.S., Lau's store now boasts an even greater variety of clothing in every style and size imaginable. In addition, Value Village now stocks new items such as furniture, giftware and toys. "We want to carry a wide selection for the customer," Lau reports.

These changes are all a result of cus-

tomers demand, something that Value Village takes seriously as they strive to provide the best customer service possible. The upcoming sales event scheduled for June 7, 8 and 9 is another example of Lau's willingness to respond to the needs of Value Village shoppers. While the store has often held one-day sales in the past, Lau says some customers were asking for longer events. His response was to hold a two-day sale in May, and the

results were extremely positive. "The response was very good," Lau says, "so we're trying a three-day sale this month."

The June 7 to 9 event is also unique in that the floor will constantly be restocked every day, giving customers new items to choose from throughout the entire three days. In addition, Lau has contacted head office to propose a customer BBQ on June 11, with free hot dogs for anyone who shopped in the

store during June 7 to 9. "Come back with your receipt two days later and you can redeem it for a free hot dog," he says.

Listening to the customer's needs and providing outstanding service is a high priority at the Whyte Avenue Value Village. This is reflected in the increased selection, the superior customer service Lau and his staff provide, and the happy customers who continue to make Value Village their favorite place to shop.

Value Village Stores

"Expect more from us"

When it comes to selection & fashionable affordable clothing, Value Village is second to none. The helpful, friendly staff can guide you through neatly stacked double tall racks to find the perfect treasure of a great shirt, pants or even an eclectic chair for your home. Come and experience the best selection of second hand fashion right at your fingertips.

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Annual charity fashion show and art auction returns

BY JULIANN WILDING

"It's the perfect opportunity for us to collaborate on a show that we could both have artistic control over," Louise Dirks say about her partnership with Carol Pashak on Puss 'n' Boots, the charity fashion show and art auction being held at Donna at the Citadel on Monday, June 4. Dirks, the owner of Gravity Pope, and Pashak, the manager of Propaganda Salon, dreamed up the show four years ago as a way to display their merchandise as well as hair and make-up techniques while giving all the proceeds to a local charity, the Edmonton SPCA. "We had done a lot of shows together before we did the first Puss 'n' Boots," says Dirks, "but none that we were in control of. Doing this show means that the two of us can show off the versatility of our products, merchandise and ideas together in a way that makes sense. It's also a way to give back to a community that has given us so much."

The show will feature spring items and new spring looks with a full-on, over-the-edge fashion forward sense of energy. It'll take thematic cues from such standards as the '50s Hollywood starlet, sundresses, flip-flops, swimsuits, casual denimwear, minimalistic modern and '80s punk rock—all without a



hint of convention. Gravity Pope will be displaying some new additions to their string of high-end lines: J. Linderburg, Psycho Cowboy and Acme Actionwear from Sweden and Nice Collective from LA, along with their always-dependable collections from Diesel, Miss Sixty and Betsey Johnson. "It's going to be a real 'total look' kind of show," says Dirks.

As for the hair and make-up, "expect anything from '50s to '80s,

then some really modern looks too," Pashak says. "I mean, we'll have Marilyn Monroe goes punk, we'll have faux hawks [modified mohawks], two-tone hair, block highlighting, the big bang [mal bangs], aquamarine and teal eye makeup—but not how Boy George wore it! Some of it will be really campy, some of it just fun and theatrical, and some of it really stylish and wearable. We want to show what we can do but we also want to make it a fun event, a night when adults can let loose, be silly and just enjoy themselves."

The silent auction to be held during the evening is just as supersized as the show itself, as this is where the bulk of the money raised for the Edmonton SPCA will spring from. "This year, it's triple the size it ever was in the past," Dirks tells me. "We've received some amazing donations. The show is really well supported by the arts community and it's a great way for emerging artists to get their work seen and purchased. The range of different products and artwork we've got this year will really draw a diverse crowd." There will be work from Darryl Rydman, Tom Burbank, Jane Ash Poitras, Rob Buttery and others, plus gift certificates, products, spa packages and a playoff goalie stick signed by Tommy Salo. "We're hoping to raise at least \$5,000," Dirks says. "In past years we've cleared out the entire auction."

The fashion show will run about 40 minutes and there will be live music by Dr Yvo and Bomba. Puss

'n' Boots will be catered by Donna, there's a bar, a patio, gifts and prizes—even people dressed up like cats and dogs. "They'll be selling stuffed animals that correspond to prizes," Pashak says, "and the proceeds from those sales go to the SPCA as well." ●

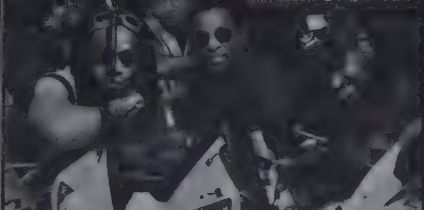
Photos: Francis Tétrault
Clothing: Gravity Pope
Location: Donna Restaurant

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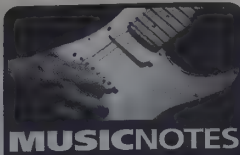
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MUSICNOTES

By WAYNE ARTHURSON

Remembrance of things Blast

IndieBlast warm-up show • Urban Lounge • Thu, May 31 For the rest of the summer, the last Thursday of every month is expected to become one of the country's hottest nights for live music. RCD Music Ltd./Bhurr Records, with the help of Chart magazine and the ChartAttack! website, is scheduling an IndieBlast night in Canada every month during the summer. In all, more than 150 acts are scheduled to perform at clubs in eight Canadian cities. RCD/Bhurr is also releasing the third in their series of IndieBlast compilation CDs, featuring artists—including local combo Sleeve—chosen from over 150 submissions to the IndieBlast website.

The concert series "not only facilitates these artists in their need to build a strong nationwide network with each other," says RCD/Bhurr publicity director Melanie d'Amboise, "but it also fills a void for Canadian music lovers who are craving new

fresh sounds that would normally not be accessible to them."

The first IndieBlast show in Edmonton is scheduled for June 28 at the Urban Lounge and features Fatman's Belly and Sleeve, but a warm-up show spotlighting Woodabeen and Mollys Reach will happen there this Thursday. For Woodabeen, the show is a chance for the band to introduce their newest member, keyboardist Ellen Bucken, who's played with the Mad Bomber Society and the Mugsshots.

"Our sound is different now," says guitarist Anton Xavier Cumberbund. "It's not just this pop-punk thing that we had; it's almost turned into a New Wave kind of thing. We always thought it would be cool to have a couple keyboards in the songs and we asked Ellen if she would do this stuff on the album. And now we're writing songs for keyboards and she's got ideas."

Woodabeen also sitting by the door waiting for a delivery boy to bring in boxes of their newly recorded CD. The band won't be doing the *de rigueur* CD release party, however, because the disc is actually a mere five-song EP. "We wanted to keep it on the down and low, as far as that goes," says Cumberbund. "We're going to get it fairly distributed, especially in Edmonton." The performance will also double as Cumburbund's 22nd birthday party; to celebrate, the band will be giving away a skateboard plus a "vintage Woodabeen guitar." (As for what exactly a "vintage Woodabeen guitar" might be, the band is silent.)

As for Mollys Reach, guitarist Lyle Bell says the foursome will probably be trying out some new material along with the old. "We've been writing new stuff," says Bell. "We actually have the time to do that. We're beginning to play more and have been demoing some stuff and picking the ones we want to play. And just the way things are going now, we're going to have more time to play more shows and get it going a little bit more."

But don't expect the band to head into any radical new directions, though. "Now that Radiohead's not going to be Radiohead anymore, we're the new Radiohead," Bell laughs. "But at this point in the game, there's no way we can turn the boat around. We're sailing the same direction we were five years ago."

Jazz-funkin' Junction, what's your function?

Junction • Yardbird Suite • Fri, June 1 The question for Vancouver jazz guitarist Daryl Jahneke is "How does one practise good aural hygiene?"

"Aural Hygiene," you see, is one of Jahneke's compositions on *Self-Portrait*, the new CD he's recorded with his jazz quartet, Junction. "Maybe it's just like flossing," he says gamely. "It's about being a little bit conscientious. In the realm of music, so much stuff gets fed to us in the unconscious place. It's all over the place—in elevators, when you go to the mall. And a lot of time we have music coming to us without our

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Thursday

May 31—Stratus at Casino Yellowhead • Don Berner Trio at Four Rooms Restaurant • New Nation, Defeat at King's Knight Pub • Richard Blaze at Lion's Head Pub • Bombal at Mezza Luna • Voyd, Gate, Drive By Punch at New City Likwid Lounge • Chris Smith at Rose Bowl Pizza • Kaboom at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Mike Zaine at Sherlock Holmes WEM • Rotting Fruit at Sidetrack Café • Chandelle Rimmer Trio at Tin Pan Alley • Mollys Reach, Woodabeen at Urban Lounge

Luna • This Civil Twilight, The Dirtmills, Deadfilmstars at New City Likwid Lounge • Matthew's Grin at O'Byrne's • Cunningham Family Band at Orange Hall • Jennifer Berezan at Orlando Books • Smilin' Joe Blob at Rock Central Station • Lyngstad and Heaton at Second Cup (102 Ave) • Kaboom at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Mike Zaine at Sherlock Holmes WEM • McCuag at Sidetrack Café • Denise McKay, Frank Trpin at Sugarbowl Café (University) • Al Brandt at Tim's Grill • Big Yellow Van at Tin Pan Alley • Charlie Austin Trio at Zenari's on 1st

Knight Pub • Richard Blaze at Lion's Head Pub • Los Caminantes at Mezza Luna • The Rhythmaires, Raygun Cowboys at New City Likwid Lounge • Matthew's Grin at O'Byrne's • Smilin' Joe Blob at Rock Central Station • Rory Collins Band at Rumours Pub • Kaboom at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Mike Zaine at Sherlock Holmes WEM • New Cat Yellow at Sportsman's Lounge • Skully and the Hypocrites, The Deadbeat Dads at Stars • Big Yellow Van at Tin Pan Alley • Junction at Yardbird Suite

House, Paul Bellows at Rox Theatre • Tim Becker at Sherlock Holmes Downtown • Interstellar Root Cellar at Sidetrack Café

Wednesday

June 6—Resonance at J.J.'s Pub • Dave Hiebert at Lion's Head Pub • Mutton, McBand, Smiling Politely at Rev • Maria Dunn, Ann Vriend at Rox Theatre • Tim Becker at Sherlock Holmes Downtown • Interstellar Root Cellar at Sidetrack Café • Stash at Urban Lounge

Thursday

June 7—The Headlines at Casino Yellowhead • Eric Wieden Trio at Four Rooms Restaurant • Nazareth at Joint Rock Room • Stiff at King's Knight Pub • Dave Hiebert at Lion's Head Pub • Old Reliable, John Ford at New City Likwid Lounge • Bill Jackson at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Upshot at Sidetrack Café • Brett Miles Trio at Tin Pan Alley • Sugar Cane at Voodoo Lounge

Sunday

June 3—NOFX, The Swingin' Utters at Shaw Conference Centre

Monday

June 4—Dave Hiebert at Lion's Head Pub • Wendy McNeill at Sidetrack Café

Tuesday

June 5—Dave Hiebert at Lion's Head Pub • Andrea

paying any attention to it. It's almost has a numbing effect. And maybe aural hygiene is as simple as that: giving it a little more attention instead of using as a blanket to calm yourself and drown out the environment."

After all, Jahnke says, sometimes you could be surprised by what you hear. When he showed up at the local U.S. immigration office once to pick up his musician's visa, Jahnke says, he was surprised to realize that playing over the speakers was a Muzak version of Led Zeppelin's "Black Dog."

You probably wouldn't be able to tune out Junction if you happened to hear their music in a shopping mall or a supermarket, however. The solid groove and atmospheric melodies of *Self-Portrait* disc could distract anyone from their everyday routine and transport them into a rich new musical landscape.

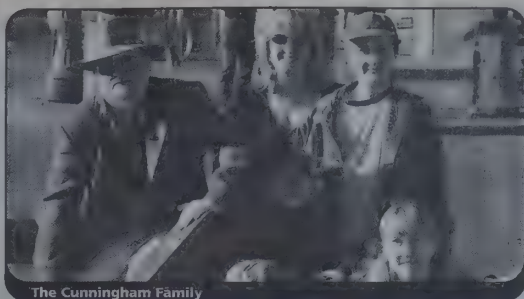
Self-Portrait is the group's first disc, but these aren't neophyte players. Junction is a collection of some of Canada's top jazz artists and sidemen. Jahnke has been dominating the West Coast jazz and Latin scene for over 20 years, bassist Chris Tarry is a double Juno Award-winner with his group Metalwood, organist Chris Gestrin has won first prize in the Europe Jazz Contest with his trio and has signed a publishing deal with 20th Century Fox for the TV series *Dark Angel*, while drummer Dave Robbins has toured with the likes of P.J. Perry, Joey Calderazzo and Slide Hampton.

While all four musicians make important contributions to Junction's sound, the linchpin of the group is Gestrin's Hammond organ. "I always wanted to have a band that was a little more groove-based and have that Hammond organ in there," says Jahnke. "I've never played with a Hammond organ-based band, so I suggested we get Chris Gestrin because he was a talented guy. It was so much fun—there's so much energy that came out of having the organ in the band. It just turned things up a notch. It's a great sound. There's not very many instruments that have come out of the modern electrical age that have such a distinct character. It's instantly recognizable, and to me it's a classic instrument."

I have a Cunningham plan

Cunningham Family CD Release Party • Orange Hall (10335-84 Ave) • Fri, June 1 Something strange happens as you listen to the disc *Off Whyte*, released by Edmonton's number-one family of musical buskers, the Cunninghams. Dad Dave Cunningham decided to include family banter in between many of the songs, and after a while you get sucked into the disc's down-home feel until you begin to feel as though you've become a member of this tight, musical family.

The disc conjures up visions of the Cunninghams gathered in the living room or on the back porch, singing songs and drinking long, cool glasses of lemonade while the family dog drapes his nose over someone's knee. That description is pretty close to the truth, says Dave Cunningham. "Sometimes I'll take my guitar into the kitchen while the kids are doing dishes and we'll all sing while the dishes are being washed," he says, adding that, yes, the family really does gather on the back porch to sing and play. (No word about the dog, though.) "We started literally



The Cunningham Family

singing in the living room and as the years went by the kids all starting playing instruments and it became important for us to be together because when we're doing it, we're all equal. And that's really a cool thing."

Dave and his wife Becky performed as professional musicians for over 20 years and instilling their love of music in their kids was a natural thing to do. According to 19-year-old daughter Tahnis, she can't remember a time when there wasn't music in the house. "I always want this family band to be a part of my life," she says. "It's extremely important to me and to the family. It's a way we can be together as a family; it's a way for us to be with our friends and express our feelings."

For years, the Cunningham family, which also includes 15-year-old Ceileigh and 13-year-old Jesse, performed at functions and friends' parties and busked at the Fringe. Recording a CD was a natural progression. "My eldest daughter is 19," says Dave, "and soon she may not want to do this anymore. I wanted them to have a memento of what we were. It's possible we may continue to do this and we'll get better and better and do another CD and maybe we'll become recording artists. But if they decide they no longer want to do this, I don't think I would press them because I'm only doing it because I want to be with them."

The family is also loading up their blue van with gear and a 20-foot teepee so they can busk their way across Canada for the summer. "We want to busk at least once in every major city and try to get a feel for the people of the country," says Dave. "We've wanted to travel across Canada for a long time but we're just a little tight on money so if we can make our lunch money on any given day, that will save us a shwack of money."

Admission to the CD release party is free—and the whole family is invited.

Apply or die!

One of the highlights of Prairie Music Week—after the awards show, of course—will be the artist showcase. (You did know that Prairie Music Week will be coming to Edmonton, didn't you? Sigh. Well, if you didn't, the event will come to town from September 27-30. That might be a whole summer away, but if you hope to get your music heard, you'd better get on the ball.)

Fifty of the brightest acts from the three prairie provinces will be selected to perform in some of Edmonton's finest live music venues. Confirmed venues include the Sidetrack Café, the Rev, New City Likwid Lounge and Suburbs. Music from all genres, from pop to punk, roots to rock, country to

aboriginal, will be represented.

Festival applications are available at the office of the Alberta Recording Industry Association (Suite 1205, 10109-106 St.), at all Long and McQuade music stores and from the Prairie Music Week website (www.prairiemusicweek.com). The application deadline is June 29, 2001. Not much time to get your life in order.

Folk Fest causes end of the human race

You can dust off the tarpaulins, but you won't get a chance to race down the hill. That was one change revealed last Wednesday as the official lineup of the 22nd Edmonton Folk Music Festival was announced, but there's enough to keep most people planted in Gallagher Park all weekend long.

Although not as overtly commercial as the Calgary Folk Fest, which will feature the likes of David Byrne, Billy Bragg, Spirit of the West and Tom Cochrane, the Edmonton fest has embraced an eclectic, international array of acts.

The mainstage line-up is as follows:

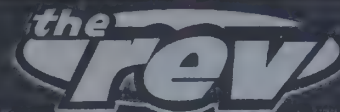
Thursday: Jennifer Warnes, Oysterband, Dougie MacLean and The Waifs. Friday: Baaba Maal and Daande Lenol, Maria Muldaur, Eddie Reader and La Volée d'Castors. Saturday: Great Big Sea, Toots and the Maytals, Duke Robillard with Rosco Gordon and Billy Boy Arnold, the Flatlanders (featuring Jimmie Dale Gilmore, Joe Ely and Butch Hancock), Kathy Mattea, David Lindley, Wally Ingram and Tim O'Brien. Sunday: Natalie MacMaster, Richie Havens, Cowboy Junkies and Eliza Carthy.

In addition, some local favourites have also secured spots in the four-day event. Folk stalwarts Bill Bourne, Joel Kroeker, Richard Buckner, Maria Dunn and Shannon Johnson will be joined by Neko Case and Her Boyfriends, Stacey Earle, Carlos Del Junco, Danny Michel and the Be Good Tanyas.

Tickets go on sale on Friday, June 1 at 9 a.m. through the Folk Festival office and at all Ticketmaster outlets. The four-day festival pass is \$99 for adults and \$50 for youths. The festival will be using a lottery system to determine the order of sales on June 1.

Of course, there will also be a limited number of evening passes available. Adult passes will be \$35 while youth passes will be \$20.

Instead of the traditional hill run, the gates will open a half-hour earlier to accommodate a civilized walk. Also, line-ups on Saturday and Sunday will begin at 7 a.m., instead of last year's 6 a.m. start. For more information, contact the Edmonton Folk Music Festival offices at 429-1999 or visit their website at www.efmf.ab.ca.



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01

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Wed
June
06

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08

LAS VEGAS
CRYPT KEEPER
WITH **GLADYSS PATCHES** tix \$6
(vancouver)

Mon
June
11

THE CASH BROTHERS
WITH **JIM BRYSON** (ottawa) AND **BRIAN** tix \$8, doors 8pm
TOO GOOD

Tue
June
12

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The Neckers (Calgary) tix \$10 adv @ freecloud, sonix, blackbyrd, the rev

Thur
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Litterbug
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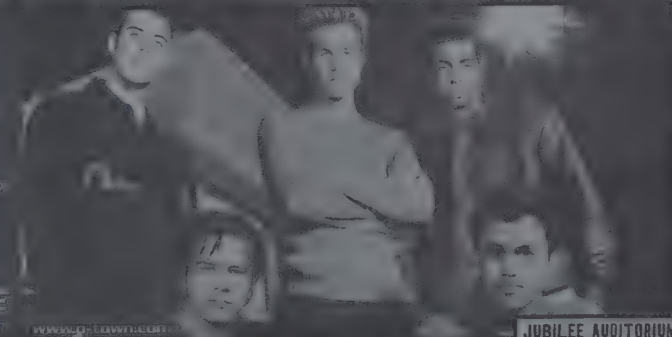
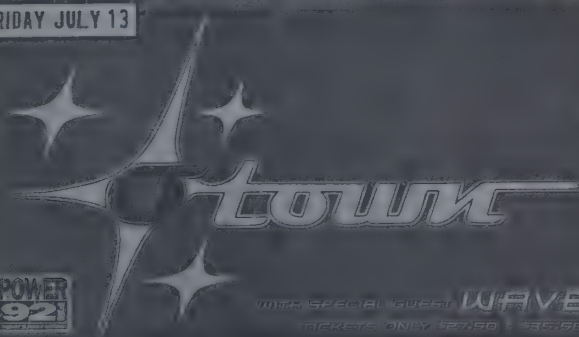
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Higher Ground by Teri Koiskoski

Rewind to Edmonton 1982. Drugs, schizophrenia, rock n' roll and television. Higher Ground examines love, addiction and psychosis in the cultural black hole that was nearly 20-year-old actor-dealer beginning to lose his grip. While a few offbeat temples turn into going straight, a strange visitor soon proves that straight can be a narcotic to the disaffected and true story.

Director: Kurt Spensath, Dramaturg: David Cheong
Designer: Raymond Spina, Stage Manager: Valérie Coombes
Cast: Tracy Duplessis, Amelia Maclewis, Daniel Arnold, Mark Brennan

Code Word: Time by Jean Simone Bowen

Three strangers trapped in a high rise elevator have to rely on a dim-witted caretaker to get them out. Showellapop camera record fall-potential audience millions from the playwright. In the play, Jim Henson's *Code Word: Time* is the second installment examining how film and media influence our daily lives.

Director: Dwight Smith, Dramaturg: Elaine Khan
Designer: Wojtek Kosinski, Stage Manager: Kate Mahoney
Cast: Jean Simone Bowen, Jesse Cervino, Morgan Jones, Jimmy Hodges

Lord Of Your Fly by Grant Kelly

Matthew, a cyberspace brilliant scientist engaged to be married to his wealthy employer's beautiful daughter, but cyberspace ideas, Matthew must grapple with attraction, his relationship with his scientific experiments, his comedy that investigates the chemistry of love, the biology of attraction, and the physics of flirtation.

Director: Amy LeFevre, Dramaturg: Jacob Sagan
Designer: Ryan McKinley, Stage Manager: Jaimie Clements
Cast: Matt Koester, Andrea Ritter, Kelly Spilchak, Allison Nelson, Brian Morris

Pigeon by Kim Kuitert

It's making its debut in the wings, wanted to do it, the time was right, here's still in minute effort. Who is the supreme neurotic queen of the 21st century? It's not Ally McBeal, it's not Bridget Jones, it's Dee Dee. Tick-tock tick-tock. The clock is ticking, the countdown has begun. Happy Birthday, Dee Dee.

Director: Catherine Green, Dramaturg: Brenda Cornish
Designer: Catherine Mundy, Stage Manager: Rachel Kowin
Cast: Sophie Lee, Musical: Theobald
Special thanks to Dave Morgan and Lindsay Montreux

Suspension by Karl Olsen

The way, the delicate. Have you ever felt left hanging? Dangling on the thread of a worn relationship? Postponed, delayed, deferred, waiting for your partner, your other, your mate to choose, commit, decide, accept, deliver something. Anything? Have you? ANSWER ME intelligent, avant-garde, dance theatre comedy, on the discerning mind.

Director: Amy Schindler, Dramaturg: Heather Simmons-Frey
Designer: Peter Perrow, Stage Manager: Katelin Michie
Musical: Kim Schindler
Cast: Aaron Talbot, David Brody, Elizabeth Cowg, Clancy Lockton

Access TV's Speakers Corner

Come speak your mind! ACCESS television's

Speakers Corner, June 5-10, 2001

On-site, June 5-10
Conrad's 124 Street
Sugarbowl/Cyber City Café



All performances held at
The Roxy Theatre, 10708-124 Street
unless otherwise indicated

Integration: Pilates And Open Space Inc.

In Transit by Marva Holmsbee

A special presentation of the Talus Mentorship Program. Four absurdist artists, including Eugene Ionesco and Martin Esslin, on a city bus embark on a journey both literal and figurative where the question "what makes art?" is explored. Absurdist but ever-present bus travel to this motley crew and one has an engaging and impressive world written by Victorian composite high school student Marva Holmsbee.

Director: Lynette Smith, Dramaturg: Derrick Murphy, Elaine Hodges
Stage Manager: Julian Motherspoon
Cast: Lorraine Aral, James Murphy, Graham Connolly
Adam Reddon, Michael McInch

Carolyn's Court

A collective creation by the theatre Yes Young Company. Inspired by a letter written by a young woman seeking advice from Edmonton Journal columnist Carolyn Hacks. Carolyn's Court is a theatrical debate that explores the labyrinth of gender issues, media representations of beauty and body image, in a lively and personal style.

Facilitator: Heather Ngils

Cast: Ellen Chopley, Anne-Marie Felicitas, Emily Johnson, Kristin McGregor, Sheldon Wawrykow, John Woo, Christine Harris, Allison Kozman, Maya Jarvis, Robert Megeiros, Sara Napp, Lindsay Nelson, Jared Klassen, Laura Cletherod, Laura Harlow

DanceFest @ NeXtFest

Integration: Pilates And Open Space Inc.

Bumblebees And Breeches by Julie's

Multidisciplinary, multi-media, multi-faceted. All those connections that people don't know they had because there was no instructions, there was no dice, you know, directions. Find it all together because there is something in the universe that makes us connect, no?

Company: Julie Beckway, Lorraine Sagan, Melanie Poroda, Claire Strauss, Jessa Stamp, Ron Allison, Ray Telford, Claire McLarney, Danielle Lemieux, Jennifer Hae

Body Mechanics

A workshop production by Public Aquarium Theatre Co. An illustration of visual spectacle, clinical text, and children's stories that is touring to the Calgary and London. Ont. Fringes in the summer of 2001. A celebration of birth and adventure, finding the most complex machine known to humankind: our own bodies.

Company: Joelle Sadler, Joan Vheard

The Raving Poets

at Conrad's Sugar Bowl
on 124th Street

Followed by Live on Stage
Friday, June 8th 8 PM

Featuring young wordsmiths from the StrallinPoets. An eclectic mix of poetry and music for the young and the young at heart.

Comedy

BLAHGH!

The Slow-Motion Post-Modern Comedy Company

Not Cooool. Oh no, COOL NO! It's the Slow-Mo-Post-Modern Comedy Co. A squad of highly-trained and dangerous Comedy Commandos from the ranks of Rapidfire Theatre assembled to form an elite humour unit. Don't laugh with them, laugh at them!

Company: Brenda Cornish, Bill Minsky, Ian Howe, Kevin Gillespie

Xtra Large Shorts

Curator: Matt Kowalschuk

Third year, Briefworks, Brevity Soul Win

Writers: Stephanie Jørgen Christou, Brenda Cornish, Jordan Dyck, Chris Fakel, Sheldon Elter, Jared Matsunaga, Turnbull, Paul Matychuk
Directors: Kara Hroon, Ryan Hughes, Marie Jones, Marisa Schwartz
Stage Manager: Valérie Coombes
Cast: Shannon Blanchet, Sheldon Elter, Kristi Lorange, Andy Muir, Ange Pagano, Morgan Smith, Randy Brososky

CKUA Live Radio Broadcasts

at The Roxy Theatre
June 9, 2001 @ Midnight to 1:00 AM

Returning to NeXtFest 2001, our live radio program in partnership with CKUA. Hosted by Darren Hagen and Chris Smith/Almos. Dealer Band, featuring live works LUCK by Chris Craddock and NIGHTS by Daniel Arnold & Medina Hahn, a highlight of last year's festival, a must-see and a must-listen.

NIGHTS by Daniel Arnold & Medina Hahn
Writers/Performers: Arnold & Hahn will present an excerpt from their new creation **NIGHTS**. A haunting story that investigates the sleeping disorder of sleep walking.

Featuring: Daniel Arnold & Medina Hahn. Directed by Bradley Moss
Live Sound: Edley by Chris Craddock

LUCK by Chris Craddock
LUCK returns from last year's live radio broadcast as Chris Craddock presents a new episode from the novel *Summer of My Amazing Luck* by Winnipeg writer Miriam Toews. The novel chronicles the life and times of a group of welfare moms living in Winnipeg during the Winnipeg flood. LUCK is a theatre network commission in development.

Featuring: Rachel Johnston, Sophie Lees, George Szilagyi
Directed by Bradley Moss. Live Sound: Edley by Chris Craddock
Almos Dealer Band, Chris Smith, Vocals: Julian, Dave, Paul (Drums), Vocals: Jason Kopic, Vocals: Piano/accordion

Company: CKUA Radio Network
Sound/production: Graham Waaner, Production Assistant: Brian Dunsmead, General Manager

Getting the real dirt on the Dirtmitts



No Breeders, please, we're the **Dirtmitts**

Guitar-pop act doesn't want to play follow the Breeders

By STEVEN SANDOR

Take a look at the press clippings on Vancouver foursome the Dirtmitts and you'll see an awful lot of comparisons to the Breeders. That's unfortunate, because it's a throwaway gesture inspired by the fact that both groups feature strong female leads.

"People are always looking for labels, even on a sound they can't recognize right away," says Dirtmitts bassist/vocalist Jen Deon. "People are

trying to quickly describe your sound, and one day someone threw the Breeders tag on us. Obviously we get that because of the girl-band thing—but it's funny because we don't consider ourselves a girl band. The two guys in the band play as much a part in the band as the two girls."

The Dirtmitts' self-titled debut album embraces pop melody without sacrificing guitar volume and Natasha Thirsk's vocals are nicely understated in the mix. With urban

found sounds adding a twist to the haunting "Vertical Lines," the Dirtmitts have shown that they won't shy away from an experiment or two. The band (Deon, Thirsk, guitarist Dallas Kruszelnicki and new drummer Shawn Mrazek) doesn't believe in for-

malic songwriting, and it shows. Yes, there are hints of pop and some guitar washes a la My Bloody Valentine, but the Dirtmitts do a pretty good job of never letting the listener settle into a boring rut. "We're not consciously trying to do that," says Deon. "We simply try to capture what comes out of us and not cater to any one genre or influence."

Shop 'til you pop

While the band's debut makes for an engaging listen, it has taken some time to come out. The bulk of it was recorded nearly two years ago with the services of drummer Jason Lajeunesse. After the band finished the recording process and decided to start shopping the album around, Lajeunesse left the Dirtmitts. After the band tried out a couple of fill-in drummers, Mrazek entered the fold, just as Sonic Union decided to take

on the album. The new line-up recorded two songs with Mrazek behind the drums to be added to the song list, "Swank" and the ultra-dreamy "In the Meantime," and the project was finally released.

"It's been said that it takes a long time to put out an album," says Deon. "We're living proof of that." And because of the band's Spinal Tap-like luck with drummers, they haven't been able to hit the road. Even though the Dirtmitts have been a staple of the Vancouver scene for years and have scored more than a few plum opening gigs, they haven't been able to expose themselves to audiences outside of the left coast.

In an era when so many pop bands are turning down the guitars, the Dirtmitts' devotion to volume is refreshing. For Deon and Thirsk, it's a matter of sticking to the same aesthetic that arose when they first jammed together. "It's obviously

something that first developed with Natalie and I because we've been playing together the longest," says Deon. "Certainly, our style leaned to the loud guitar influence. And Dallas is definitely a product of the punk influence as much as he is the country influence—and we definitely try to make our music fit into rock-guitar-and-rock-drums."

While it may take the layperson a few listens to get into the Dirtmitts sound, Deon thinks that giving the band's work a few listens may be well worth the reward. I've had a lot of people tell me that—that this album takes a few listens to get into," she says. "And that's fine with me. A lot of my favorite albums are the ones that need a few listens to grow on you." ☺

The Dirtmitts

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Fri & Sat, June 1 & 2:
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MUSICWEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3pm Friday.

Turn to "More Music" on page 22 for day-to-day listings.

ALTERNATIVE

NEW CITY LIKWID LOUNGE

1016/157-112 Street, 413-4578. THU 31: CJSR Showcase: Voyd, Gate, Drive By Punch. FRI 1: This Civil Twilight, The Dirmitts, Deadfilmstars. SAT 2: The Rhythmaires, Raygun Cowboys. THU 7: CJSR Showcase: Old Reliable, John Ford. FRI 8: The Johnsons (CD release party), Wishing Well. SAT 9: Ron Hawkins and the Rusty Nails

REV 10030-102 Street, 424-2851. FRI 1: Fatman's Belly, Hiatus. TIX: \$6. WED 6: Mutton, McBand, Smiling Politely. TIX: \$6. FRI 8: Las Vegas Crypt Keepers, Gladys Patches. TIX: \$6.

BLUES AND ROOTS

THE BLACK DOG FREEHOUSE

10425 Whyte Avenue, 439-1082. •Every SAT (3-6pm): Hair of the Dog. No cover. SAT 2: Swampflowers.

BLUES AT THE HILL-CAPITAL HILL PUB 14203 Stony Plain Road, 454-3063. FRI 1-SAT 2: 24/7.

EXPRESSIONS CAFÉ, MARKET AND MEETING PLACE 9142-118 Ave 471-9125. FRI 1: Tom Roschkov with Kevin Smith. SAT 2: Open stage with Randall Walsh. FRI 8: Al Brandt with Bradford Pettigrew. SAT 9: Open Stage with Randall Walsh.

THE GRINDER 10957 124 Street, 453-1709. FRI 8-SAT 9: Recollection Blues Band.

J AND R'S GRILL AND BAR 4003-106 St., 436-4403. SAT 2 (9pm-1am):

Mr. Lucky (blues, boogie, R&B).

MEZZA LUNA 10238-104 Street, 423-LUNA. THU 31: 180mbat FRI 1-SAT 2: Los Caminantes.

O'BYRNE'S IRISH PUB 10616-82 Avenue, 414-6766. FRI 1-SAT 2 (9pm): Matthew's Grin. No cover.

ORANGE HALL 10335-84 Ave. FRI 1 (7:30-10pm): The Cunningham Family Band, CD release party. All ages event.

ORLANDO BOOKS Bloomsbury Room, 10123 Whyte Avenue, 432-7633. FRI 1 (8pm): An intimate Evening with Jennifer Berzhan (singer/songwriter). TIX: \$20.

ROSEBOWL PIZZA AND LOUNGE 10111-117 Street, 482-5152. THU 31 (10pm): Chris Smith. No cover.

THE ROXY THEATRE Lobby, 10708-124 Street, 453-2440. TUE 5: NeXtfest Songwriter Series: Andrea House, Paul Bellows. No cover. WED 6: Maria Dunn, Ann Vriend. No cover. SUN 10: NeXtfest Closing Night: Paul Bromley, Proxyboy.

RUMOURS PUB 106-9006, 132 Ave., 473-7410. SAT 2 (9pm-2am): The Rory Collins Band.

SECOND CUP 12336-102 Avenue, 451-7574. •Every FRI (8-11pm): Eclectic live music. FRI 1 (8-11pm): Lyngstad and Heaton (jazz). FRI 8 (8-11pm): Bounce (jazz).

SIDETRACK CAFÉ 10333-112 Street, 421-1326. •Every SUN: Variety Night. THU 31 (9pm): Rotting Fruit. \$5 cover. FRI 1 (9pm): McCuaig, CD release party (grunge). \$7 cover. SAT 2 (9pm): Soul Sacrifice: A Santana Celebration (retrospective from Woodstock to Supernatural). TIX: \$10 adv., \$12 day of. Adv. tickets @ the Sidetrack. SUN 3 (8pm): Sunday Night Live Comedy Show. Magnificent Charlie, DJ Dudeman. \$5 cover. MON 4(9pm):

Wendy McNeill (folk, pop). \$5 cover. TUE 5-WED 6 (9pm): Interstellar Root Cellar (original reggae, rock, funk). \$5 cover. THU 7 (9pm): Upshot (rock). \$6 cover. FRI 8 (9pm): Syncrude NeXt Generation Arts Festival-NeXtFest Bands Around Town: The Hi-Phonics, The Mike Park Band. \$7 cover. SAT 9 (9pm): The Nomads (50's, 60's R&B/pop). \$8 cover. SUN 10 (8pm): Sunday Night Live Comedy Show: Matthew's Grin, DJ Dudeman. \$5 cover.

SUGARBOWL CAFÉ AND BAR 10922-88 Avenue, 433-8369. •Every FRI: Original live music. FRI 1: Denise McKay and Frank Trpin. \$3 cover. FRI 8: Terry Morrison. \$3 cover.

TIM'S GRILL 7106-109 Street, 413-9606. FRI 1 (9:30pm): Al Brandt. No cover.

UPTOWN FOLK CLUB Queen Mary Park Community Hall, 10844-117 Street, 463-3957. FRI 8: CJSR Fundraiser: Rob Heath, Thomas Slaymaker, Ron Taylor, The Twisted Pickers, Lonesome and Then Some, Down to the Wood, Plarian Spring, Lee Christopher Young, Gravel Road and Bob Jahrig. TIX: \$10 adv., \$12 @ door. Adv. tickets @ Blackbyrd Myozik, Clea's Bookshop, Allie Myhras Music.

CLASSICAL

ALBERTA COLLEGE CONSERVATORY OF MUSIC Muttart Hall, 10050 MacDonald Dr., 420-1757. SUN 10 (2pm): Spectrum Concert Series. TIX: \$15 adult, \$10 senior/student @ TIX on the Square.

ALL SAINTS CATHEDRAL 10035-103 St. SAT 2 (8pm): Duo Chinois with Frank Ho (violin); Joseph Lai (piano); John Mahon (clarinet). TIX: \$10 adult; \$5 student/senior @ door. •420-1757. SUN 10 (8pm): Da Camera presents *Te Deum* by Lully. TIX: \$15, students/seniors \$10 @ door or TIX on the square.

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 4 Sir Winston Churchill Square, 99 Street, 102A Avenue, 428-1414. FRI 1: Season Finale: Konstanty Kulka (violin) and Izabella Klosinska (soprano).

MCDUGALL UNITED CHURCH 10025-101 St., 424-2787. 420-1757. FRI 8 (8pm): The Old Strathcona Town Band. Fundraiser for repairs to the McDougall United Church. TIX: Donation. All proceeds go to McDougall United Church building fund. Tickets and info @ TIX on the Square.

ROBERTSON-WESLEY UNITED CHURCH 10209-123 Street, 982-1730, 420-1757. SAT 9 (8pm): In Celebration-A Century Dawning: 1 Corist Chamber Choir. Celebration and launching of 1 Corist's first CD. TIX: \$12 adult, \$10 student/senior @ TIX on the Square, @ door.

WINSPEAR CENTRE #4 Sir Winston Churchill Square (99 Street, 102A Avenue), 428-1414. THU 31: Conservatory Resonance: Alberta College spring concert. •420-1757. SAT 2: Opera Nuova's 2001 Gala: (5:30pm): *Three Spirits of the Opera*. Gala includes dinner with musical interludes. (8pm): Concert. TIX: Gala evening: \$120 including tax receipt for \$40 dollars. Concert only: \$20. Tickets @ TIX on the Square.

JAZZ

FATBOYZ 6104-104 St., Calgary Trail South, 437-3633. FRI 1-SAT 2 (9pm-1am): Jeari Czaplá.

FLYBAR 10314-104 St., 421-0992. FRI 1 (6-9pm): Bob Miller and Bobby Cairns. No cover. FRI 9 (6-9pm): The Dirty Hippies (blues, roots). No cover.

FOUR ROOMS RESTAURANT 102 Avenue entrance, Edmonton Centre,

SEE NEXT PAGE

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EMPTYSPACE THEATRE PROJECTS
VUE Weekly Syncrude NeXtFest Glam Slam





That's **McCaig** up there, walking away to play another show. The local group is fronted by 29-year-old Johnny McCaig, a bagpiper with a penchant for Rob Zombie, Buddy Guy and the Beatles. They're not above playing a Scottish air on two, either, but don't expect anything conventional. Their last album, *Tales from the Shroom Room*, was produced by none other than Carson Cole, but their latest release, *Stems and Pieces*, is an impressive co-production between the band and local legend Barry Allen. Join the band as they celebrate the album's release through IndiePool this Friday at the Sidetrack Cafe.

MUSICWEEKLY

Continued from previous page

426-4767. THU 31 (9pm): The Don Berner Trio. SAT 2: The Don Berner Trio. THU 7: The Eric Wieden Trio. SAT 9: The Chris Andrew Trio.

HAWRELAK PARK AMPHITHEATRE 420-1757. SAT 2 (7pm): Edmonton Columbian Choirs present *Spring Swing Thing* featuring Vocal Jazz Ensembles Form and 'Nuf Sed. TIX: \$10 adult; \$8 senior/student @ TIX on the Square or @ door.

JOHN L. HAAR THEATRE Grant MacEwan College, Jasper Place Campus, 420-1757. SUN 10 (2pm and 8pm): The Edmonton Kiwanis Singers present the EKOS block party. Latin, jazz, gospel, percussionists, a hot jazz quartet and choreography. TIX: \$10 adult, \$8 senior/student @ TIX on the Square or @ door.

YARDBIRD SUITE 11 Tommy Banks Way, 103 Street, 86 Avenue, 432-0428, 451-8000. *Every TUE: Jam session. *Every FRI: Non-smoking nights. SAT 2 (8pm door, 9pm show): Junction. TIX: \$7 member, \$11 guest. FRI 8-SAT 9 (9pm show): Jimmy "T99"

Nelson. TIX: \$11 member; \$15 guest. SUN 10 (7:30pm show): Joe Lovano, Judi Silvano Quartet. TIX: \$26 member, \$30 guest. Tickets @ TicketMaster, @ door.

ZENARI'S ON 1ST 10117-101 Street, 425-6151. FRI 1 (8-midnight): Charlie Austin Trio.

PIANO BARS

THE LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail South, 431-5815. THU 31-SAT 2: Richard Blaze. MON 4-SAT 9: Dave Hiebert.

SHERLOCK HOLMES CAPILANO Capilano Mall, 5004-98 Avenue, 463-7788. THU 31-SAT 2: Kaboom. THU 7-SAT 9: Bill Jackson.

SHERLOCK HOLMES DOWNTOWN Rice Howard Way, 10012-101A Avenue, 426-7784. THU 31-SAT 2: Tim Becker. TUE 5-SAT 9: Tim Becker.

SHERLOCK HOLMES WEM Bourbon Street, W.E.M., 444-1752. THU 31-SAT 2: Mike Zaine

SHERLOCK HOLMES ON WHYTE 10341-82 Avenue, 433-9676. *Every SUN (9pm-1am): Karaoke. THU 31-SAT 2: Duff Robison.

POP AND ROCK

Also see VURB Weekly on page 38.

CASINO EDMONTON 7055 Argyll Road, 463-9467. FRI 1-SAT 2: Stan Foster (a diamond evening). FRI 8-SAT 9: Allen Raymond Band.

CASINO YELLOWHEAD 12464-153 Street, 463-9467. THU 31-SAT 2: Stratus. THU 7-SAT 9: The Headlines.

CENTURY GRILL 3975 Calgary Trail S., 431-0303. *Every FRI and SAT (9pm): Rimshot. No cover.

J.J.'S PUB 13160-118 Avenue, 451-9180. *Every WED: Showcase night. FRI 1-SAT 2: Swarm. WED 6: Showcase Night: Resonance (band), The Comedy Support Troupe. FRI 8: The Exceptions. SAT 9: Esoteric Mind, Sun of Man (rock, metal).

THE JOINT ROCK ROOM W.E.M., 8882-170 Street, 486-3013. THU 7: Nazareth.

KINGSKNIGHT PUB 9221-34 Avenue, 433-2599. THU 31 (10pm show): New Nation, Defeat. TIX: \$3 @ door only. FRI 1-SAT 2: Mustard Smile. THU 7: Stiff. FRI 8-SAT 9: Gods 'n' Monsters.

LION AND CROW PUB 367 St. Albert Trail, 460-8044. FRI 8-SAT 9 (9pm-1am): Hoffman and Brown.

POWER ROCK LOUNGE 82 St., 127 Ave. SAT 9: Metal Show: Into Eternity, Necronaut, Bludgeon. \$5 cover.

ROCK CENTRAL STATION Kingsway Inn, 10812 Kingsway Avenue, 479-4266. FRI 1-SAT 2: Smilin' Joe Blob.

SPORTSMANS LOUNGE 8170-50 St., 469-3399. SAT 2: New Cat Yellow.

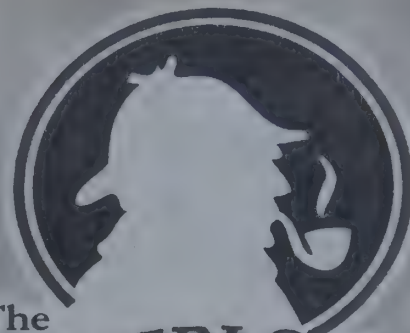
SHAW CONFERENCE CENTRE 451-8000. SUN 3 (6:30pm door, 7:30pm show): NOFX, The Swingin' Utters. TIX: \$18 @ TicketMaster, Farside W.E.M., and Southside.

STARS Upstairs, 10545 Whyte Ave., 434-5366. SAT 2 (9pm door): Skully and the Hypocrites, The Deadbeat Dads. \$5 cover.

TIN PAN ALLEY 4804 Calgary Trail South, 702-2060. THU 31: Chandelie Rimmer Trio (jazz). FRI 1-SAT 2: Big Yellow Van (rock, folk, blues). THU 7: Brett Miles Trio (jazz). FRI 8-SAT 9: Northwest Passage (Celtic).

URBAN LOUNGE 8111-105 Street, 439-3388. THU 31 (10pm): Cross Canada Indie Blast Night: Mollys Reach, Woodabeen. \$5 cover. \$5 cover. WED 6: Stash Rock Trio.

VOODOO LOUNGE 4635 Calgary Trail North, 433-0086. THU 7: Sugar Cane.



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June 4-9: Shane Young

CAPILANO

May 31 - June 2: Kaboom
June 7-9: Bill Jackson

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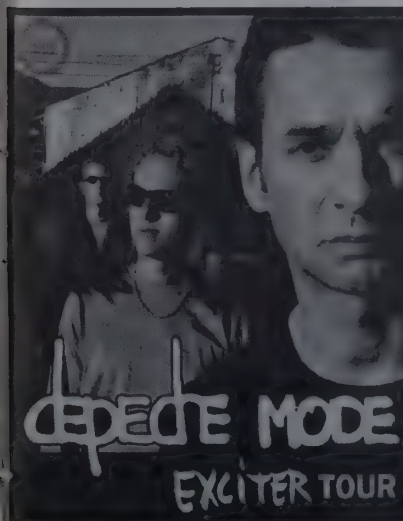
Sundays 9pm-1am Karaoke
May 31: Chuck Belhuimer
June 1-2: Duff Robison
June 6-9: Yves Lecroix

DOWNTOWN

May 31 - June 2: Tim Becker
June 4-9: Tim Becker

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Brassy in pocket

Muffy Spencer creates unique alloy of hip hop and rock

BY DAVE JOHNSTON

According to Muffy Spencer, punk has come back. "Hip hop has the same attitude as punk," she states flatly. "Everybody wants to keep punk precious and not realize that it's happened again. They only want to think that it happened once."

Long before she ever formed Brassy, the younger sister of Jon Spencer of Blues Explosion fame was an idealistic New Hampshire teenager, absorbing the romantic intellectualism of British music through Smiths records and imported music magazines. She recalls her disillusionment once she arrived in England in 1986. She spent some time in London before heading up to Manchester to try her luck at finding a band to play with. Although she couldn't play an instrument at the time, she figured that somebody could write her songs to sing. She didn't like what she found. "I suddenly realized that it was all shit, and I fell for it," she says dryly.

That disenchantment is what prompted Spencer to form Brassy. While bands like Limp Bizkit and



Br to the #1 to the double S to the Y that's Brassy

Korn have raided hip hop's rhythms to create the backdrop for their adolescent rants, the members

rock
profile

of Brassy found that hip hop could provide much more.

"I think that bands like Limp Bizkit are not beat-literate," Spencer says. "They're rock bands who have added some of the trappings of hip hop sounds. Whereas we are beat-literate—we're into the funk and the soul. We're not bringing in some scratching to sound a little bit hard."

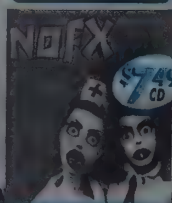
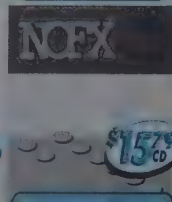
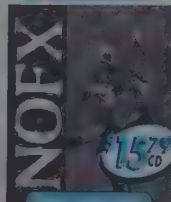
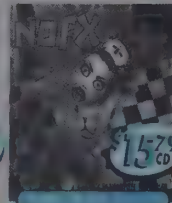
Their debut album, *Got It Made*, is a rambunctious collection of tracks powered by a brilliant drummer who can also scratch, a gum-snapping bass-player and a well-versed guitarist who might be the lost son of Peter Dinklage. "I think that bands like Limp Bizkit are not beat-literate," Spencer says. "They're rock bands who have added some of the trappings of hip hop sounds. Whereas we are beat-literate—we're into the funk and the soul. We're not bringing in some scratching to sound a little bit hard."

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write music is all based in hip hop. I don't think there's another guitar band in the world that would understand how we work. It's a totally different blueprint."

Enemy of NME

Since the band made their public debut in 1995, they've endured attacks from the fickle British media that Spencer once adored. "We've never been on the up with the NME (*New Music Express*), never been the flavour of the month," Spencer says bitterly. "It's always been this sense of 'What the fuck are you people doing?' Radio has been quite supportive, but the NME isn't—it's been in its sensitive-boys-with-beards phase. We're not quite down with that."

The band formed a couple of years after Spencer's move to Manchester. She met up with drummer Jonny Barrington and guitarist Stefan Gordon, who had been friends since school. They later asked bassist Karen Frost to join after Spencer approached her at a gig, and discov-

ered that she had moved to Manchester for similar reasons as Spencer—and had met with similar results. "She was standing there all by herself," Spencer recalls, "and I thought that she could use a friend."

The idea behind Brassy was to make loud, defiant music that fused the freedom of hip-hop with the aggression of rock. "We knew that we wanted the music to be aggressive and punchy," recalls Spencer about the band's early days. "We wanted to make short songs and we wanted to have that girl group thing going on. I've always loved girl groups, and I think that it's really joyful, intelligent, cheeky music. I still love modern girl groups, even if they're shit. I have a soft spot for them."

Wiiija comes aboard

A short flirtation with independent imprint Costermonger became a disaster after the label ran out of money. With two singles released and nothing else to build up the buzz, the band went back underground and

spent two more years trekking between Manchester and London. "It was really hard, but we learned how to put on a show," says Spencer. "We learned how to engage people."

Eventually, they signed a contract in 1999 with another independent label, Wiiija, who had already scored gold with another offbeat group, Cornershop. "We got signed to Wiiija right around the time when every single Brit-pop band got dropped," laughs Spencer. "It was a nice bit of timing. It felt like good karma."

The good karma has continued as Brassy has slowly found an audience beyond England, especially in Canada. For Spencer, sticking to her principles has begun to pay off. "The more I sing these songs, the more they mean to me," she says. "They get me through the day, which is why I wrote them in the first place. I just figured that people might need songs like these to help them, too." ☉

Brassy's Got It Made (Wiiija/Beggars) is in stores now.

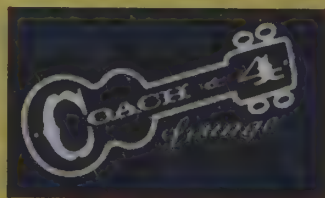


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Teats, don't fail me now!

The Swingin' Utters aren't cowed by tours or parenthood

BY RICK OVERWATER

The last time the Swingin' Utters rolled through Alberta it was on the heels of their kick-ass release *Five Lessons Learned*. Alas, most local punks were in Vancouver for the Warped Tour at the time, making for severely underpopulated shows.

Even though the Swingin' Utters have a brand-spanking-new self-titled album out on Fat Wreck Chords, their Edmonton show is one of only six shows (three of them in Canada) they'll be playing before packing up and heading back to Berkeley, California. Why the hell aren't they embarking on a massive promotional tour and hyping their new disc like most bands? Simple, says guitarist and principal songwriter Darius Koski—they'd love to hit the road hard but everyone's just too damn busy with other stuff.

"I work 60 hours a week in a butcher shop," he says. "I've been doing it off and on for 12 years now."

Obviously, Koski gets a large chunk of time off for touring every once in a while, but this time there's not much point. Longtime Utters

assist Spike Slawson will be in the midst of the Warped Tour this summer as part of Me First and the Gimme Gimmes. In the meantime, both Koski and singer Johnny Bonnel have their hands full, having entered the world of parenthood since the *Five Lessons* tour. Throw Koski's mortgage payments for a new house in Berkeley into the mix and there are suddenly more real-life duties than one would expect from any punk. You think it would be enough to make a musician finally pack it in and quit the music biz. No way, says Koski.

"I'm not gonna give it up," he says emphatically. "There's no way that's going to happen—but when I come home, I work."

Cello fever

Fortunately for Koski, busting his ass as the quintessential working man during the band's downtime makes good sense. In recent years, the Utters' results in the studio have thoroughly justified hitting the tour trail every so often. The new CD is a perfect example, a calculated spin of different influences yielding a take on punk that's beyond the run-of-the-mill SoCal stuff. It ain't a roots revival by any means, but the inclusion of elements like mandolin, pedal steel and cello mark an evolution that

began with their previous disc and now firmly places the band exactly where they've always wanted to be.

"I think [the last] record and the new one are the best examples of what we are all about," Koski says. "I don't think we're going to change more drastically than we already have, but we've got to add different stuff because our interests are a lot broader than just the punk rock thing."

That's immediately evident in the revved-up neo-Johnny Cash beat of "Watching the Wayfarers," a catchy acoustic number complete with spaghetti Western guitar stylings. Fans of the (just barely) Oilted brashness of their older material need look no further than tracks like "Pills and Smoke."

Ness is more

Unfortunately, adding some roots flavour to their songs will only increase one thing they've always hated: comparisons to Social Distortion, mostly inspired by Bonnel's Ness-like rasp. Bonnel will have to suck it up, though, because the two singers' vocal styles are indeed similar. "He gets kind of annoyed with it," Koski says. "But the funny thing is, the rest of the band gets compared to them a lot, too, and I've written the majority of songs—and I've never been a Social D fan." Luckily, it only takes a few songs to realize the Swingin' Utters are their



It ain't one thing, it's the Utters—The Swingin' Utters, that

own beast and most will walk away from the upcoming show content they've seen an above-average act with their own thing going.

And, if everything goes right, they'll probably get a chance to see it again someday. Koski says that while things are on hold for several months, there will be a full-fledged tour in support of the new release eventually. Whenever that day

finally comes, though, it will definitely be a challenge for Koski. "I've got another kid on the way in July," he says with a grin that somehow registers even across the phone. "So it's going to be even more intense." ☺

The Swingin' Utters
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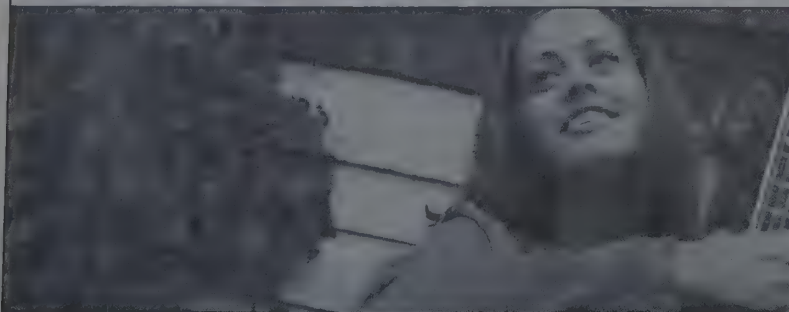
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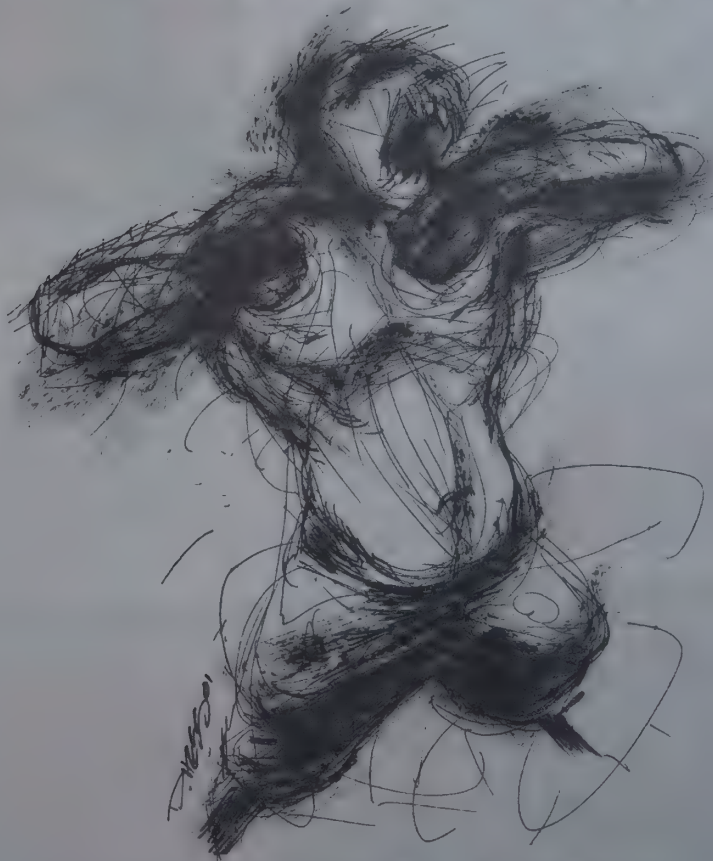
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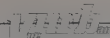
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World of Wonderland

Alice goes down rabbit hole, ends up in rave

BY DAVE JOHNSTON

How far you can go down the rabbit hole really depends on how far your imagination extends. Ever since Lewis Carroll made that voyage in *Alice's Adventures in Wonderland*, people have tried to dive down into the void of infinite possibilities and drag a little bit of it back to the real world. Any place has to be better than here, right?

"I think that we're moving from a literal age to a symbolic age," explains Paul Blain of Emptyspace Theatre. "You have the potential to create virtual worlds that are not based on what reality is, but how you create reality for yourself. I think that people are starting to imagine what kinds of worlds they can live in, and we now have the technology—like the Internet—to create them. Things are speeding up now, and people respond to symbols more readily than they do to the written word. It's like an awakening."

At the behest of NeXtFest artistic director Steve Pirot, Emptyspace Theatre has created its own version of the rabbit hole, entitled *Wonderland*.

Three months ago, Pirot was inspired by the work the group was investing into their upcoming Fringe show, a modern adaptation of Euripides's *The Bacchae* set in the modern world of raves, and decided that a similar project would be perfect to launch this year's cutting-edge celebration of young talent. "I think the people at NeXtFest are very excited about this show," Blain says. "They want to draw a new audience."

They're tired of trying to sell tickets to the established theatre community, and they want to expand their audience by introducing new ideas."

An eight-hour play? Count me in!

Wonderland is the result of six weeks of rehearsals and improvisations among 35 different performers culled from various disciplines. This isn't a straight adaptation of the hallowed book, however. By mixing performance art, visuals and music, *Wonderland* is more like an eight-hour rave than a mainstream theatre presentation. From the time you walk in the door of the Suburbs to the time you leave, you will be immersed in a tripped-out environment.

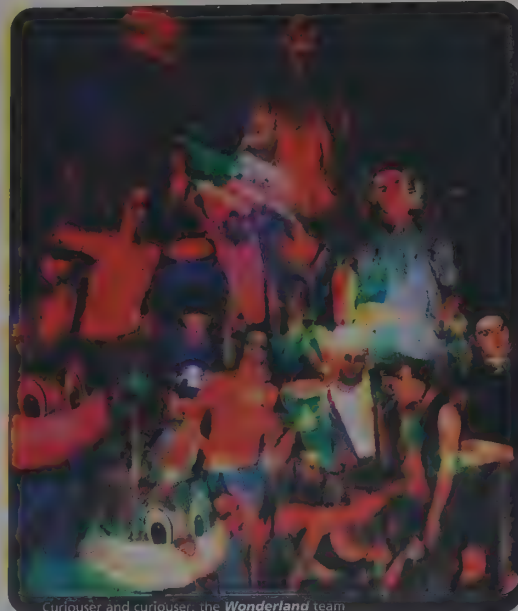
"I don't know if there is a point outside of the experience," explains Blain. "We're deliberately setting people up to have an individual experience. If you walk into a place

where things are happening, you're going to either sit and watch, get up and dance or wander around and explore. If people are coming for a rave, they won't be disappointed. Somebody said the other day that this show is like a rave with little bombs planted everywhere. That's a perfect description."

Emptyspace used the RSVP model to create *Wonderland*, a method created by performance artist Anne Halprin and perfected by Quebecois artist Robert Lepage. "The idea is that you take a resource—our artists, the space, the idea of *Alice in Wonderland*—and jam on it to score out ideas," explains Blain. "Once you've done that, you value the ideas and turn them into resources. You go in circles until you turn up with a product."

Blain called upon the help of local scene denizen John Lazotte (a.k.a. DJ Program) to gather some of the talent involved with the show, including local DJs Tryptomene, Dragon and Xu. Further assistance came from sound designer Scott Burns, who performs under the name Pilotpriest. Local band Gravity Collective was recruited after Blair and producer Michael Chyz saw one of their improvisational shows, while the rest of the performers were picked from NeXtFest auditions and open calls for fire dancers, circus performers and what the pair calls "spectacle creators."

"It was interesting to see, at the first rehearsal, a stage manager, a video designer, a dancer and an actor rolling around on the ground doing contact improv," laughs Blain. "Nobody was prepared for the type of stuff that we put everyone through, and that's good, because we wanted to break down the idea of someone just being a painter or an actor and not have them step outside of those lines. We've tried to treat everybody as an artist, and what we created is much more than just theatre."



Curiouser and curiouser: the *Wonderland* team

The Blain truth

The group brainstormed ideas, which Blain then fit into a structure. The work was then given back to the group, who would modify the work even further. The process was time-consuming, but Blain wouldn't have done *Wonderland* any other way. "I could have just sat down at my computer and typed up a show," he says. "I had enough ideas in my head to fill up eight hours. When you go through a process like this, though, the ideas that you have get bounced off people like graphic designers, dramaturgs and DJs, and those ideas become much more full and creative. It also creates ownership, because everyone is working on their own ideas. It's something that everyone has a finger in."

Using rave culture as a resource was vital to the show's structure.

Both Chyz and Blain believe that raves are inherently theatrical, but most events that they've attended haven't pushed the envelope to explore that characteristic. "Dance culture is about the cusp of the moment, being directly in the now," explains Blain. "That was a big part of what we were looking for. We wanted to create an environment that was all about immediate experience."

And what would Lewis Carroll think of how Emptyspace have interpreted the trip down the rabbit hole? Laughs Blain, "I think he'd enjoy it a lot." ☺

Wonderland

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Be you friend or Flow?

Freaky Flow dominates the world through drum 'n' bass

BY DAVE JOHNSTON

If Freaky Flow has an enemy, it's time. Throughout his career as Canada's premier drum 'n' bass export, the Toronto DJ has done nothing but arrange his life around his many disparate interests and obligations to keep playing the records he loves.

Until a few months ago, Flow balanced his DJing schedule with a job at Stickman Records administering their record pool and his pursuit of a degree in film studies at the University of Toronto. With that diploma now on the wall and the job at Stickman behind him, he thought he might get a breather—but, like they say, there's no rest for the wicked.

Today, the wicked is at home enjoying a respite from work with some roasted chicken and special sauce. Even though he hasn't had any sleep since the day before, he's feeling pretty good about his life at the moment. A couple of weeks ago, his first mixed compilation on Moonshine Records, *World Domination*, hit North America like a storm, putting him on the cusp of becoming

an even bigger name than before. Which means more appearances. More interviews. More work. And he doesn't mind at all.

"If I wasn't enjoying this, I wouldn't be doing it," he says. "I'd quit for sure, because I would never just go through the motions for the money or anything. The DJing is almost always fun, unless the equipment is shoddy."

He's seen his share of dicey setups, but it comes with the territory, he says. At least it's given him and his partner in crime,

drum 'n' bass
preVUE

MC Flipside, a chance to travel around the continent, delivering their unique and entertaining take on drum 'n' bass. *World Domination* is a statement of intent, that they want to take their spy combination of hip-hop skills and drum 'n' bass pyrotechnics to an international audience. "We want to go around the world this year," he says. "We want to take our sound to new audiences."

Drum 'n' bass 'n' hip hop

Freaky Flow's adventurous spirit is what landed him behind the decks in the first place. In his younger days, he dedicated himself to hip hop and mastering the art of turntablism. "I had never heard of drum 'n' bass," he recalls. "When I first heard it, I immediately started integrating hip hop. It was a radical thing to do at the

time—today it's not so bizarre, but back then it was. That was where my name came from, really, because I was stuck between these two communities that felt that one sound didn't belong with the other. I didn't care because I liked the way it sounded, and there weren't a lot of people doing that—in Toronto, at least."

Like his previous mixed CD, *Obscene Underground Volume 1*—which was released last year on the Placebo Recordings imprint he and Flipside founded—*World Domination* is a comprehensive trip through Freaky Flow's eclectic tastes. Dark tech-step is juxtaposed with wild jump-up and freestyle rhymes by Flipside and Toronto rappers Choclair and Ylook.

"There's been a bit of success in recent years because there is no one else playing drum 'n' bass quite like I do," he says. "Everybody has their unique way to interpret this form of music, but I like to play good drum 'n' bass. That expands into all the

different subgenres of the form. A lot of DJs will boast that they only play dark drum 'n' bass or tech-step or ragga. To me that's a bit limiting—I like all those different styles, but I integrate a number of different styles into my sets. It appeals to listeners from every range."

Moonshine invited Freaky Flow to join their roster after the label

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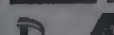
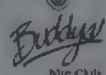
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BLACK DOG FREEHOUSE-10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with DJ Tanner and guests • SUN: What The Hell, downtempo beats with DJ Tryptomene

CALIENTE NIGHTCLUB-10815 Jasper Avenue, 425-0850 • THU: Element, with DJ Christopher and weekly guests • FRI: Summer Heat!, with DJ Phantom (Vancouver), DJ Invinceable • SAT: guest DJs • SUN: DJ Phantom, DJ Invinceable

CRISTAL LOUNGE-10336 Jasper Ave, info 426-7521 • FRI: DJ Alex • SAT: Red Hot Saturdays, with DJ Beat Matrix (Calgary)

EVAR AFTER-10148-105 St. (late night/after hours) • THU: Ladies Night, with DJ Slav and guests • FRI: James Gregory, Boucne • SAT: Donovan, guests

THE GALLERY-10018-105 St. (late night/after hours) • FRI: Protege, Andy Morgan, Donovan, Charlie Mayhem, guests • SAT: James Gregory, Cruncher, Jay MacNabb, Ikaro, Thunder Dave

HALO-10538 Jasper Ave, 423-HALO • THU: Soul What?, with Tanner and Echo • FRI: For Those Who Know..., with Ryan Mason and DJ Ameretto • SAT: How Sweet It Is, with Junior Brown and special guests • SUN: As Good As It Gets, with DJ Delux

IRON HORSE-8101-103 St., 438-1907 • FRI: Alix DJ • SAT: DJ Fumshine aka That's The Guy On TV, isn't it?

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LUSH/7HE REV-10030A-102 St., 424-2851 • WED: Main-The Classic, retro with DJ Loli; Velvet-progressive house with Anel & Roel • THU: Trademart, tech house with residents Tryptomene and Spilt Milk, with weekly guests • MAY 31: DJ Gundam and MC Deadly, JUN 7: Jet to Ibiza with Strech and Hooker (Toronto) and Julian Liberator (UK) • FRI: Main-Fluid, with the happy Bastards and guests • JUN 11: Brainbasher; Velvet-DJ Blue Jay • SAT: Turbo, progressive trance and house with alternating residents and guests • JUN 2: Nicky Miago, Ariel & Roel, Waterboy, Velvet: Forties 'n' Nines, with Rerun and Sundog • SUN: Sunday School, with Anthony Donahue, Donovan, Wil Danger, Ikaro, LP, Tony P, Dave Theirman and Bobby Torpedo • MON JUN 11: Azealony (Los Angeles)

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PARLIAMENT-10551 Whyte Ave • TUES: Anthem, jungle with DJ Celcius and guests • THU: Shake with Solo, Geoffrey and Styles and guests • MAY 31: Cary Chang, Ariel & Roel; JUN 2: Freaky Flow and MC Flipside (Toronto) • FRI: Fevah, hip hop and R&B with DJs Ice & Qwake; upstairs: Breakshotz Volume 1, with Robb G (Toronto), Spilt Milk, Sweetz • SAT: Progressive Club Culture Narrated by Cary Chang

SUBLIME (late night/after hours)-10147-102 St. (late night/after hours) • FRI: aka Vasa, Mr. Rowley, Tristan • SAT: Manny Mulatto and Locks Garant, Solo, Ryan Mason and Lickety Split

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Freaky Flow

Continued from previous page

noticed the busy touring schedule he maintained. The decision to ally himself with an American label after spending years working with a Canadian one wasn't a simple one. "I really deliberated over it," he says frankly. "I didn't want to seem like I was backstabbing Stickman Records, but I didn't really have anything in writing with them. Besides, I think it's pretty reasonable to expect that if you've got a North American offer and a Canadian offer, you're going to take the North American deal."

Fight for the rights to "Party"

Putting *World Domination* together wasn't as hard as Freaky Flow thought it was going to be. "It was surprisingly easy," he laughs. "I thought it was going to be hard, especially for certain tracks like the Nelly Furtado one [the Syndicate


mix of "Party"] because it was on Dreamworks, but we got it. Moonshine cleared just about everything I wanted, and I got to put together a compilation that I really wanted to have out there."

Although he has two more compilations to make for Moonshine—including a possible live disc with Flipside—Freaky Flow really wants to return to the studio after taking a two-year hiatus from production. With school and his day job out of the way, as well as a helpful sponsorship from Toronto clothing label Modrobes in place, people can anticipate some new Freaky Flow tracks to start trickling out of his imagination.

"I'm curious about what I'll come up with," he laughs. "I'm definitely interested in what I can conjure up in the studio, and whether it will sound good or not. I hope it does." ☺

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World Domination DRUM&BASSDJ MIX

As one of the latest additions to Moonshine Music's stellar cast of impeccable DJs, Flow will further impress drum n' bass fans with his explosive mix of turntable wizardry in *"World Domination"*, his debut disc for worldwide consumption. He enjoys being identified as Toronto's Jungle Scratchmaster, a tag given to him by promoters, producers, and partygoers alike - a moniker that will not be lost with his added success.

Jealousy

"Jealousy" is an amazing aural journey of peaks and valleys, giving us yet another look into the life and times that is Keoki. The first single is the Napster-inspired "Pass It On", which maintained on Billboard top 20 Club Play chart for a number of weeks. Capping off this adventure is a searing cover of the infamous 80's anthem, "Relax". Superstar DJ Keoki is definitely a work-in-progress and some of his best is yet to come.

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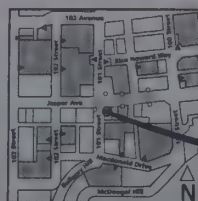


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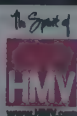


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tion, but the music is tougher and rougher than ever before. The album neatly balances mid-tempo rockers like "Crab" and the current hit "Hash-pipe" with gritty emotional tirades like "Island in the Sun," which could have come from their sadly overlooked 1996 album *Pinkerton*.

What's best about this disc is how it wastes no time in having a good time. Just as soon as Weezer gets serious, they throw in some guitar feed-back and pump out something like "Knockdown Dragout." The album might seem really short—hell, it might be really short—but the replay value is ridiculously high. This is why God invented the "repeat" button.
★★★★ —DAVE JOHNSTON

BRIAN ENO/J. PETER SCHWALM DRAWN FROM LIFE (VIRGIN)

Just when I thought David Byrne's *Look Into the Eyeball* had the coolest CD packaging of the year (it came with a plastic sleeve that you could move back and forth across the portrait of Byrne on the cover and make it look like he was opening and closing his eyes), along comes the new disc from Byrne's onetime collaborator Brian Eno. The cover of *Drawn From Life* at first appears to be as black as Spinal Tap's *Smell the Glove*, except that when it's exposed to the heat from your hand, the blackness disappears, revealing the actual cover art underneath (which, unfortunately, turns out to be a truly ugly pink-and-blue abstract painting, but hey—it's still a pretty cool gimmick).

Eno has joined forces this time out with J. Peter Schwalm, a German drummer and DJ who came to Eno's attention through his work with the experimental jazz group Slop Shop. Their work on *Drawn From Life* is moody, vaguely melancholy and yet strangely relaxing—it harks back to Eno's early-'70s collaborations with Robert Fripp on *No Pussyfooting* and *Evening Star*. (It's amazing to realize that the same man who created hushed, contemplative tracks like "Persia" or "Night Traffic" on this disc could also be responsible for the pompous, self-aggrandizing arena-rock of U2's *All That You Can't Leave Behind*, which he co-produced with Daniel Lanois.)

I'm sometimes tempted to dismiss Eno as nothing more than an egghead version of easy-listening icons like Percy Faith or Hugo Winterhalter, but there's no denying that his work on discs like *Drawn From Life* is not only musically inventive but genuinely soothing to boot. Only a guest vocal by Laurie Anderson, who keeps whispering, "I'm right behind you" on "Like Pictures #2"—an especially creepy touch if you're listening on headphones—disturbs the serene mood. ★★★★★ —PAUL MATYCHUK

RISE AGAINST THE UNRAVELING (FAT WRECK CHORDS)

Rise Against stands out as one of the few hardcore acts out there that really embraces the history of the genre. True, the guitar work on "Mr. Preci-

sion" may owe more to metal than to punk, but on a few of *The Unraveling's* outstanding tracks, notably "Weight of Time," there are hints that these young Illinois men have immersed themselves in the works of the hardcore acts that used to frequent NYC punk clubs long before they were born.

So, while the sounds of Rise Against aren't completely new, the band doesn't come off as a cheap cliché either—a fate that befalls too many a punk act nowadays. Definitely worth a listen or two—and, more importantly, worth the time of all the kids out there who treat the music simply as a fashion statement.

And their fat guitar sound means Rise Against aren't limiting themselves to a punk audience; more than a few of the mulets out there will dig the licks on "Mr. Precision." ★★★★★ —STEVEN SANDOR

JANE MONHEIT COME DREAM WITH ME (N-CODED)

Jane Monheit is a young, pouty-lipped beauty with gorgeous reddish-brown hair that spills down her back and over her shoulders in long, rosy curls—and who is being widely touted as the next Diana Krall, a jazz singer with a voice (and a sultry look) accessible enough to cross over to mainstream record buyers. And while jazz fans might be justified in grumbling that all this attention might be better lavished on any one of a dozen more innovative performers than a comparatively unadventurous songbird like Monheit, *Come Dream With Me* does demonstrate that she's talented enough to deserve the industry's enthusiasm.

Monheit opens the disc with two Harold Arlen numbers, "Over the Rainbow" and "Hit the Road to Dreamland," but for the most part she seems drawn not so much to Great American Songbook composers like Cole Porter, Rodgers and Hart and the Gershwins as to late-'40s/early-'50s torch songs like "Blame It on My Youth," "Something to Live For" and "Spring Can Really Hang You Up the Most." (Her renditions of those last two numbers are especially fine.) Monheit's voice isn't terribly distinctive—she reminds me more of journeyman '50s jazz singers like Morgana King or Helen Merrill than stylists like Dinah Washington or Sarah Vaughan—but she has a clear tone and a sensitivity to the nuances of lyrics that make even chestnuts like "I'll Be Seeing You" and "Over the Rainbow" seem fresh. (The closing track, Joni Mitchell's "A Case of You," is an exception—Monheit's version of this great song sounds affected and false, especially compared to Mitchell's own sublime, jazz-flavoured rendition of the tune on her recent album *Both Sides Now*.)

"The wind is filled with songs/So many songs," Monheit sings on "So Many Stars." "Which one is mine?/One must be right for me." Only one? Her work on *Come Dream With Me* would seem to indicate that if Monheit believes that lyric, she's selling herself far short. ★★★★★ —PAUL MATYCHUK

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TRICKY WOO LES SABLES MAGIQUES
(SONIC UNYON)

The problem with releasing an album that people have really gotten into is that it's not easy to make a satisfying follow-up without simply repeating a formula. (Just ask ZZ Top.) On the other hand, if the group tries something different, they're doomed to disappoint everyone who loved their last album. Just ask Tricky Woo.

The Montreal rock group's last album, *Sometimes I Cry*, a successful rehash of Stooges riffs blended with early '70s hard rock, immediately established them as a band to watch. The first thing I heard about this new disc, *Les Sables Magiques*, was that it sounded like Foreigner! God help us all, I thought to myself.

I'm happy to report that, except for the opening half-minute or so, the new album does not sound like Foreigner. (Although I must say that any album that lifts the main riff from "Feel Like Makin' Love" has an uphill road to climb.) For the most part, Tricky Woo have attempted to build on the big-hair, cock-rockin' foundations of *Sometimes I Cry*, although describing the results as anything but "loud retro-rock" would be misleading.

Far from the pedestrian Muzak associated with Foreigner, *Les Sables* is chock-full of drunken sing-along rock 'n' roll that freely borrows from some of the best blues-based early '70s rawk there is. The sound is more boogie than punk-influenced, with lots of single-note riffs—kinda like Jimmy Page's signature sound from LPs like *Physical Graffiti*. It might take a little longer to get into than its predecessor, but *Sometimes I Cry* is a hard act to follow. I'm glad I didn't have to—writing about it was a tough enough chore already. ★★★★★ —T.C. SHAW

WEEZER (Geffen)

Even after all this time, Weezer still suffers from their own restrictions. Nothing on their new album surpasses the three-and-a-half-minute mark, resulting in an all-too-brief 28-minute hoedown. Yet that's probably the reason why this new eponymous album, the group's third disc, is nearly perfect. Nothing here feels like a throw-away track. Nothing.

Although they headed back to the studio with producer Ric Ocasek, the Green Album (as this disc has come to be known) is no throwback to Weezer's charming 1994 debut. Singer/guitarist Rivers Cuomo is still writing songs about heartbreak and exulta-

Dogs, Depps and dotcoms

Our Alternative Summer Movie Preview looks past the blockbusters

By PAUL MATWYCHUK

The mere thought of what Hollywood has cooked up for this summer—a movie about Pearl Harbor that reunites Michael Bay, Jerry Bruckheimer and Ben Affleck, a Steven Spielberg-directed sci-fi flick about a robot boy who has been “programmed to feel love,” another Dr. Dolittle movie—is enough to inspire any film lover to flee the theatres for a few months in

Crouching Tiger, Hidden Dragon. But if anything, *Amores Perros* is just as exciting, inventive and kinetic a film as *CTHD*. It's a collection of three interlocking stories set in the slums and highrises of Mexico City all revolving around people's relationships with their dogs. It has a similar structure and a similarly violent edge to *Pulp Fiction*, but a conviction and a vivid sense of place that's all its own.

2. *Series 7: The Contenders*

Dan Minahan, who has served as a production assistant on *Cops* and various other reality-TV shows, created this provocative, shot-on-video satire—ostensibly a three-episode marathon of a game show

observed by a mysterious eavesdropper. Steve Buscemi, Teri Garr and David Cross round out the carefully chosen cast—Birch especially looks amazingly like her comic-book counterpart.

4. *Startup.com*

Chris Hegedus (who co-directed *The War Room*, the acclaimed documentary about Bill Clinton's presidential campaign) and Jehane Noujaim were smart enough to invest in the Internet early—not financially, but creatively. The two filmmakers went behind the scenes of an Internet company called gov-Works.com and in the process chronicled not only one firm's rise and eventual failure, and not only the destruction of its two founders' longtime friendship, but they also captured, in microcosm, the boom and bust of the early-'90s dotcom phenomenon and the strange mixture of greed, idealism and self-delusion that went along with it.

5. *The Center of the World*

Here's another Internet-related film distributed by Artisan, the same company handling *Startup.com*. Wayne Wang, whose eclectic résumé includes everything from *The Joy Luck Club* to *Anywhere But Here* to *Smoke*, created this steamy picture along with his frequent collaborator, novelist Paul Auster. Peter Sarsgard (the violent small-town guy from *Boys Don't Cry*) here plays an Internet kajillionaire who hires a prostitute to spend a weekend with him in Las Vegas. In the role of the hooker is Canada's specialist in sexually deviant women, Molly Parker. The film's marketing team is definitely playing up the sexual angle; the official website simulates the look of Internet porn sites and several American newspapers have refused to run the film's racy ads, which feature Parker and a suggestive-

ly deployed lollipop.

6. *Peeping Tom/Apocalypse Now Redux*

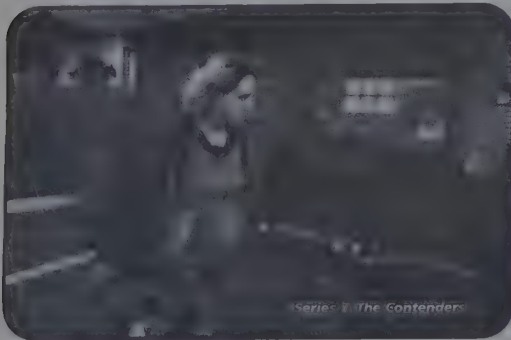
The hottest reissues of the summer will likely be these two masterpieces, made at great personal risk by their directors. *Peeping Tom* is the lesser-known of the two, but it's a masterpiece, a 1960 thriller about a psychotic young killer obsessed with redheads, movies and the nature of fear that so shocked its audiences it essentially ruined the career of its director, British film icon Michael Powell. *Apocalypse Now* went so far over schedule and over budget that the same fate nearly befell its director, Francis Ford Coppola. Luckily, the film was not only hailed by critics, but

it made back a handsome return on its investment to boot. This new version of the film includes 53 minutes of new material, including the French plantation sequence that John Milius spent so much time in *Hearts of Darkness* complaining about its having been edited out.

7. *Sexy Beast*

Movie fans who like their British gangster pics tough and gritty like *Get Carter* and *The Long Good Friday* instead of cute and ironic like *Snatch* will want to check out *Sexy Beast*, the debut feature from Jonathan Glazer. The premise—an

aging criminal is lured out of retirement by a tempting new caper—may sound familiar, but the film is reportedly fresh in execution: not



Series 7: The Contenders

favour of a little non-computer-generated sunshine.

But anybody looking for films that are a little off the beaten path, movies that have been under-hyped and whose pleasures therefore retain all of their freshness and surprise, will want to take a gander at the following list: *Vue Weekly's* Top 10 Summer Movies We Really Want to See. Some of these are titles that have already played in other cities and are therefore more or less proven commodities, while others simply have a premise or a director or a cast that makes them sound intriguing, but they're all titles you might want to file away in your memory over the next three months before all those *Jurassic Park III* ads attempt to dislodge them.

Here's our list, in no particular order:

1. *Amores Perros*

This dazzling debut film by Mexican director Alejandro González Iñárritu, one of the highlights of this year's Local Heroes Festival, was nominated last year for a Best Foreign Language Film Oscar, only to lose to the juggernaut that was

of the future in which ordinary people are armed with actual weapons, then forced to stalk and kill their fellow contestants. Whoever's left alive at the end of the show is the winner. Reviewers have split as to whether they buy Minahan's premise or not, but they all agree that he's got the look and feel of reality TV down cold and that Brooke Smith (the girl in the pit from *The Silence of the Lambs*) makes a strong impression as the show's reigning champion, an indomitable, very pregnant woman determined to survive and have her baby.

3. *Ghost World*

Terry Zwigoff, who directed *Crumb*, the fascinating and creepy documentary about cartoonist R. Crumb, returns to the world of comic books for his first fiction feature, an adaptation of Daniel Clowes's graphic novel, which was originally serialized in his comic book *Eightball*. Thora Birch and Scarlett Johansson play Enid and Becky, two cynical high-school grads and close friends dealing with Enid's impending move cross-country to attend college, neither of them realizing that their every move is being



Startup.com



The Center of the World

only is there a tour de force helist sequence set in a flooding bank vault, but there's also the fact that the film's brilliant title refers to the character played by Mahatma Gandhi himself, Ben Kingsley.

8. *The Man Who Cried*

Johnny Depp plays his second Gypsy character within a year in this new film from Orlando Director Sally Potter, which probably could use a title more along the lines of *Sexy Beast* if it hopes to do any business at the box office. Still, the cast—which also includes Christina Ricci, Cate Blanchett, John Turturro and Harry Dean Stanton—is unusually strong. Ricci plays a Russian Jewish woman who winds up working at a theatre in England during World War II, and while the early reviews have acknowledged the film's melodramatic plot, they say it has an unusual, dreamlike mood and a surprising emotional power. (The very busy Depp has another much-anticipated movie coming out in October: the Hughes Brothers' Jack the Ripper saga *From Hell*.)

9. *I'm the One That I Want*

Korean comedian Margaret Cho became the first Asian performer to star in her own network TV show when ABC debuted *All-American Girl* back in the mid-'90s. The show was pretty lousy and quickly flopped, but anyone who had ever seen Cho's hilariously raunchy standup

A film that will live in infamy



Kicking computer-generated butt: Cuba Gooding Jr. in *Pearl Harbor*

Snore-a! Snore-a!
Snore-a! *Pearl Harbor* is the worst war movie ever

BY JOSEF BRAUN

What I wouldn't give to retrieve the three hours of my life lost watching producer Jerry Bruckheimer's most monstrous creation yet, the submonoronic, \$135 million *Pearl Harbor*. Anxious for new things to blow up, Bruckheimer and co-producer/director Michael Bay (who collaborated on both *The Rock* and *Armageddon*) have sought to legitimize their brand of mind-numbing violence and Marlboro machismo by setting their latest work against a pseudo-historical backdrop. The result is what must surely be the worst war film of all time.

Let's not even get into historical accuracy; the unfortunate fact that an entire generation of kids will

probably derive the bulk of their knowledge about the U.S.'s involvement in the Second World War from watching this film is rendered meaningless by the schlocky script (by *Braveheart* screenwriter Randall Wallace) and Bay and Bruckheimer's endless, empty pyrotechnics. (So little research was put into this film that it fails even to understand the basic mechanisms of its central character's dyslexia.) *Pearl Harbor* commits every mistake in the war movie handbook and then some, the most notable being its appallingly banal, chaste, implausible love triangle involving two old buddies (Ben Affleck and *The Virgin Suicides*' Josh Hartnett) who also happen to be two of the U.S. Air Force's best pilots—and who both fall for the same pretty nurse (Kate Beckinsale). We're forced to endure 90 minutes of this love story, which is constructed like a series of perfume adverts, before the action even starts. And as anyone who has ever seen a Bruckheimer movie knows, the action is what it's all about.

Yet even as an action flick, *Pearl*

Harbor has been toned down for the kiddies and thus forgoes any attempt to claim the medal for recreating sheer hell Spielberg received for the first 20 minutes of *Saving Private Ryan*. The film's depiction of the Japanese attackers has also been compromised by some marketing expert's notion of political correctness. *Pearl Harbor*'s idea of being fair to the enemy is to concoct scenes of strategists acting all serious and reluctant about going to war, and to make the moment when the Japanese pilots prepare for battle as cool-looking as the Americans. Think of it as equal opportunity banality.

Null and Voight

The cast (which includes Cuba Gooding Jr. in a role indistinguishable from the one he played in last fall's *Men of Honor*) is uniformly bland, but, to be fair, heat-of-the-moment lines like "All right, they're kicking butt—let's get in those air-planes!" don't give them much of a chance to give their roles any more depth than you'd find in an Archie comic. It's difficult to imagine a film more saturated with dumbness than *Pearl Harbor*, from the all-American kids who are inexplicably playing baseball at seven in the morning on a Sunday when the Japanese bombers invade, to the truly risible scene in which polio-stricken FDR (played by Jon Voight under about 60 pounds of prosthetics) proves what a tough president he is by climbing, completely unassisted, out of his wheelchair.

It's positively shocking to compare *Pearl Harbor* to one of the few other major American films about the event, Fred Zinneman's *From Here to Eternity*, which, despite being released in 1953, is infinitely more mature and intelligent. Zinneman was no great auteur and his film does show signs of compromise, yet he at least created a love story of some depth and complexity and, less than

a decade after the war's end, actually acknowledged that being in the U.S. military might not be fun for everyone. (Not to mention the fact that Sinatra and Lancaster looked way sexier in their uniforms.)

Flash in Japan

Somehow, *Pearl Harbor* finds a way to take one of America's most embarrassing and costly military misjudgments and use it as an opportunity for the cheapest, most nonsensical kind of nationalistic fist-pumping. "We suffered," Beckinsale's nurse proudly explains, "but never again would we be caught off-guard." The last 45 minutes of *Pearl Harbor* ram home the fact that Americans won't abide having their own borders violated the way those other countries do, and that they were determined to make those Japs pay. What the filmmakers are clearly

implying (even though no one in the film has the guts to come right out and say it) is that the attack on Pearl Harbor was ample justification for what were arguably the most heinous and cowardly acts of violence of the 20th century: the U.S.'s dropping of the atom bomb on Hiroshima and Nagasaki.

Pearl Harbor is a frustrating, mostly very boring, poorly executed and absurdly expensive film that's just another example of how America tries to impose everything that's smug and loathsome about itself on the rest of the world. Stop the American colonization of the world's consciousness with self-aggrandizing, juvenile, patriotic bullshit: avoid *Pearl Harbor*. ☹

Pearl Harbor

Directed by Michael Bay • Starring Ben Affleck, Kate Beckinsale, Josh Hartnett and Cuba Gooding Jr. • Now playing

drama
VUE

Alternative movies

Continued from previous page

act probably suspected that the fault wasn't hers. This film shows we were right: it's a raucous and ultimately triumphant concert documentary that contains an extended sequence in which Cho reveals all the dirt on what she describes as one of the worst experiences of her life: her constant battles with network executives over not only the tone and "Asian-ness" of the show but their cruel, humiliating demands that she "improve" her physical appearance.

10. Whatever Happened to Harold Smith?

This title is the biggest wild card on this list. In truth, we haven't heard any news about whether it's good or not, but the plot synopsis is too crazy to resist. It's about a teen growing up in the '70s who shifts his musical allegiance from disco to punk in order to win the girl of his dreams—while coping with the new-



found fame of his telekinetic father and the affair his mother is having with one of his classmates. It's directed by Peter Hewitt (who also made *The Borrowers* and *Bill and Ted's Bogus Journey*), but it's the cast that makes

us curious: Tom Courtenay plays the Uri Geller-like dad, while Stephen Fry, David Thewlis, Laura Fraser and former pop star Lulu take on supporting roles. Hey, at least it's gotta be better than *Swordfish*. ☹

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The Animal (CO) Rob Schneider, Colleen Haskell and Ed Asner star in director Luke Greenfield's slapstick comedy about a bumbling police cadet who experiences some bizarre side effects after a mad scientist transplants various animal organs into his body.

The Apartment (EFS) Jack Lemmon, Shirley MacLaine and Fred MacMurray star in Billy Wilder's Oscar-winning 1960 comedy-drama about a lowly white-collar employee who tries to curry favour with his bosses by letting them use his apartment for their extramarital affairs. Provincial Museum Auditorium; 102 Ave & 128 St. Mon, Jun 4, 8pm

The Dish (CA) Sam Neill, Patrick Warburton, Kevin Harrington and Tom Long star in *The Castle* director Rob Sitch's genial comedy about the tumult that erupts in a rural Australian town in 1969 when their radio telescope is given the task of relaying signals from the Apollo XI lunar module.

Luna Papa (M) Chulpan Khamatova, Moritz Bleibtrau and Ato Mukhamedshonov star in director Bakhtyar Khudonazarov's offbeat tragicomedy about a teenager in Central Asia and her search for the mysterious man who impregnated her. In Farsi and Russian with English subtitles. *Zeidler Hall, The Citadel*; Fri-Mon, June 1-4, 7pm

Moulin Rouge (CO, FP) Nicole Kidman, Ewan McGregor, Jim Broadbent and John Leguizamo star in *William Shakespeare's Romeo and Juliet* director Baz Luhrmann's visually opulent, willfully anachronistic musical, set in 1899 Montmartre, about a young poet whose passion for a beautiful courtesan is thwarted by her wealthy lover.

Suzhou River (M) Zhou Xun and Jia Hongsheng star in writer-director Lou Ye's elliptical romance about a Chinese videographer who becomes fascinated by the story of a motorcycle courier's love affair with the daughter of a powerful criminal, and the nightclub performer who looks exactly like her. In Mandarin with English subtitles. *Zeidler Hall, The Citadel*; Fri-Mon, June 1-4, 9pm

What's the Worst That Could Happen? (CO, FP) Martin Lawrence, Danny DeVito and Bernie Mac star in *George of the Jungle* director Sam Weisman's comedy about a thief who becomes deter-

mined to recover his lucky ring from the billionaire who stole it from him. Based on the novel by Donald Westlake.

FIRST-RUN MOVIES

Along Came a Spider (FP) Morgan Freeman, Monica Potter and Michael Wincott star in *The Edge* director Lee Tamahori's film version of James Patterson's crime novel, in which forensic psychologist Dr. Alex Cross teams up with a female Secret Service agent to locate the kidnapped daughter of a U.S. senator.

Angel Eyes (CO, FP) Jennifer Lopez and Jim Caviezel star in *Message in a Bottle* director Luis Mandoki's romantic drama about a psychologically scarred police officer who falls in love with a mysterious man whose wife and son have recently died in a car accident.

Blow (CO) Johnny Depp, Penélope Cruz, Franka Potente and Paul Rubens star in *The Ref* director Ted Demme's flashy biopic of George Jung and his rags-to-riches-to-rags-to-riches career as a marijuana dealer in the '60s and North America's leading cocaine importer in the '70s. Based on the book by Bruce Porter.

Bridget Jones's Diary (CO) Renée Zellweger, Hugh Grant and Colin Firth star in director Sharon Maguire's film version of Helen Fielding's popular novel about the romantic misadventures of a neurotic, weight-obsessed, klutzy London "singleton." Screenplay by Notting Hill writer Richard Curtis.

Crocodile Dundee in Los Angeles (FP) Paul Hogan reprises his role as the easygoing Australian folk hero in this latest comic adventure, which takes him to Hollywood, California to investigate a murder. Directed by Simon Wincer (*Free Willy*).

CyberWorld (SC) The voices of Jenna Elfman, Matt Frewer and Dave Foley are featured in this collection of computer-animated short films (including segments from *The Simpsons* and *Antz*) presented in the 3-D IMAX format.

Driven (CO, FP) Sylvester Stallone, Kip Pardue and Burt Reynolds star in *Deep Blue Sea* director Renny Harlin's over-the-top action flick about a young CART driver who seeks guidance from a retired racing great when he starts to lose his edge.

Enemy at the Gates (FP) Jude Law, Ed Harris, Rachel Weiss and Joseph Fiennes star in *Seven Years in Tibet* director Jean-Jacques Annaud's WWII epic, based on the true story of Vassili Zaitsev, the Russ-

ian sniper credited with killing over 140 Nazis during the Battle of Stalingrad.

The Forsaken (CO) Brendan Fehr, Kerr Smith and Johnathon Schaech star in *Outside Ozora* writer-director J.S. Cardone's horror yarn about a young man driving cross-country who becomes involved in a battle against a gang of youthful vampires when he picks up a mysterious vampire-hunting hitchhiker.

The Golden Bowl (CO, P2) Uma Thurman, Nick Nolte, Jeremy Northam and Kate Beckinsale star in *Howards End* director James Ivory's adaptation of the Henry James novel about the complex romantic entanglements that develop between an extremely wealthy art collector, his daughter, her best friend and a penniless Italian prince.

Haunted Castle (SC) *Alien Adventure* director Ben Stassen's computer-animated 3-D IMAX film that follows a rock musician's journey through a creepy mansion.

Into the Deep (CO) Kate Nelligan narrates director Howard Hall's 3-D IMAX documentary about the beautiful undersea world that exists just off the coast of Southern California.

Josie and the Pussycats (CO) Rachael Leigh Cook, Tara Reid and Rosario Dawson play a cat-savvy all-girl rock band in *Can't Hardly Wait* co-directors Harry Elfont and Deborah Kaplan's tongue-in-cheek live-action adaptation of the comic book and animated TV series.

A Knight's Tale (CO, FP) Heath Ledger, Rufus Sewell and Shannyn Sossamon star in *Payback* writer-director Brian Koppelman's crowd-pleasing action movie about a young peasant who disguises himself as a nobleman in order to compete in a series of jousting tournaments.

Memento (CO, FP) Guy Pearce, Carrie-Anne Moss and Joe Pantoliano star in *Following* writer-director Christopher Nolan's ingenious, backward-unfolding neo-noir about a man with no short-term memory who is nevertheless determined to track down the criminal who raped and murdered his wife.

The Mummy Returns (CO, FP) Brendan Fraser, Rachel Weiss, Patricia Velazquez and Arnold Vosloo star in writer-director Stephen Sommers's sequel to his 1999 hit *The Mummy*, in which the remains of Imhotep and his lover Anck-su-Namun are brought back to life when they are exhibited at a London museum.

Brother, Where Art Thou? (CO) George Clooney, John Turturro, Tim Blake



The new Rob Schneider comedy *The Animal* likely won't be any kind of cinematic landmark, but it may represent something of a milestone insofar as the business side of Hollywood is concerned. Last week the *LA Times* reported that Sony paid theatre owners in some key markets to play the *Animal* trailer before the mammoth hit *The Mummy Returns*. That's a small event in and of itself, but it may be parried more and more often in the future as mouselike theatre owners try to regain a little leverage over the 400-pound gorilla that is the Hollywood studio system, which over the last couple of decades has been weaseling them into squinting away all eyes smaller than the box-office pie.

Nelson and John Goodman star in *The Big Lebowski* director Joel Coen's Depression-era farce, based on Homer's *Odyssey*, about three escaped convicts and the bizarre characters they encounter as they roam the American South.

Pearl Harbor (CO, FP) Ben Affleck, Josh Hartnett and Kate Beckinsale star in *Armageddon* director Michael Bay's megabudgeted war epic which sets a love triangle involving two aviators and a nurse against the backdrop of the infamous 1941 Japanese attack on a Hawaiian naval base.

Shrek (CO, FP) The voices of Mike Myers, Eddie Murphy, Cameron Diaz and John Lithgow are featured in this irreverent computer-animated fairytale spoof about a grumpy ogre who is hired by a despotic king to save a princess from a fire-breathing dragon.

Spy Kids (CO) Antonio Banderas, Carla Gugino and Alan Cumming star in *From Dusk Till Dawn* director Robert Rodriguez's bizarre family action movie about two kids who come to the rescue when their parents, a pair of retired super-spies, are kidnapped by the star of a children's TV show.

The Tailor of Panama (CO) Pierce Brosnan, Geoffrey Rush and Jamie Lee Curtis star in *Hope and Glory* director John Boorman's film version of the John Le Carré novel about a debt-ridden tailor

whose habit of telling tall tales has unexpected repercussions when he hooks up with an unscrupulous British spy.

Traffic (CO) Michael Douglas, Benicio Del Toro, Don Cheadle, Dennis Quaid and Catherine Zeta-Jones star in *Erin Brockovich* director Steven Soderbergh's complex drama, which weaves together three storylines illustrating the futility of the U.S. government's war on drugs.

With a Friend Like Harry (P) Sergi López, Laurent Lucas and Mathilde Seigner star in *Intimacy* director Dominik Moll's Hitchcockian suspense film about a family man whose life is invaded by a mysterious man, supposedly a former high school classmate, who takes sinister steps to make his old friend's life less stressful. In French with English subtitles.

LEGEND

CO: Cineplex Odeon, 444-5468
EFS: Edmonton Film Society, 439-5285
FP: Famous Players
CA: Garneau Theatre, 433-0728
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728
P2: Princess II Theatre, 433-0728
SC: SilverCity IMAX, Famous Players
WEIM 484-8581

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the Dish

GARNEAU
theatre
8712 - 109 Street - 433-0728

THE DISH
Nightly @ 7:00 & 9:15 pm
Saturday & Sunday matinees: 2:00 pm
• PG (some coarse language)
No 9:15 show June 1 - private booking

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FAMOUS PLAYERS

SHOWTIMES EFFECTIVE: Fri (June 1) - Tue (June 5, 2001)

PARANORMAL THX 10333 Jasper Ave. 418-1107

PEARL HARBOR (PG) No passes. Violent scenes.
Fri Sat Sun Tue 12:00 4:00 8:00
Mon Wed Thu 12:00 4:00 8:00

SILVERCITY WB 444-2600

A KNIGHT'S TALE (PG) THX 1115 6:15 7:15 10:20

ANGEL EYES (14A) THX 1115 Sat Sun 11:15
Sun Mon Wed Thu 11:00

CYBERWORLD (PG) IMAX 3D. Fri Sat Sun Tue 12:00 12:30 pm
Mon 12:00 pm

HAUNTED CASTLE (PG) Not suitable for younger children.
Fri Sat Sun Tue 1:45 Mon 2:00
Wed 12:30 1:45

INTO THE DEEP (G) IMAX 3D. Mon 1:00

MOULIN ROUGE (PG) No passes. Suggestive scenes.
THX 1:10 2:10 4:10 5:10 7:10 9:10 10:10 10:30

THE MUMMY RETURNS (PG) Frightening scenes.
THX 1:10 Sat Sun 12:30 3:30 6:45 7:45 9:40 11:15
Sun Mon Wed Thu 12:30 3:30 6:40 7:45 9:40 10:55

PEARL HARBOR (PG) No passes. Violent scenes.
Fri Sat Sun 3:00 7:00 1:00
Sun Mon Wed Thu 3:00 7:00
Mon 12:00 1:00 4:00 8:00 9:00

SHREK (PG) THX 1:15 12:45 1:45 2:45 3:15 4:10 5:15 5:45
6:40 7:40 8:40 10:00 10:30

WHAT'S THE WORST THAT COULD HAPPEN? (14A) THX 12:30 3:45 7:30 10:30

WESTROUNT CTR. 111 Ave. Grant Rd. 355-9716

A KNIGHT'S TALE (PG) 9:30

MOULIN ROUGE (PG) No passes. Suggestive scenes.
Fri Sat Sun Tue 1:00 4:00 7:00 9:45
Mon Wed Thu 1:00 7:45

THE MUMMY RETURNS (PG) Frightening scenes.
Fri Sat Sun Tue 1:15 4:15 6:45 Mon Wed Thu 6:45

PEARL HARBOR (PG) No passes. Violent scenes.
Fri Sat Sun Tue 12:30 4:30 8:30
Mon Wed Thu 8:30

SHREK (PG) Fri Sat Sun Tue 12:45 2:50 4:50 7:15 9:20
Mon Wed Thu 7:15 9:20

GATEWAY 8 88 Ave. Calgary Trail 416-0177

ALONG CAME A SPIDER (14A) Fri Mon Tue Wed Thu 6:50 7:15 9:10 9:40
Sat Sun 11:15 7:00 9:50 4:25 5:50 7:15 9:10 9:40

ANGEL EYES (14A) Fri Mon Tue Wed Thu 6:50 7:30 9:15 9:45
Sat Sun 11:15 7:00 9:40 4:25 5:50 7:15 9:15 9:45

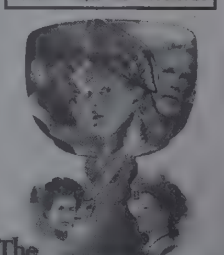
CROCODILE DUNDEE IN LOS ANGELES (PG) Fri Mon Tue Wed Thu 7:30 9:35
Sat Sun 2:00 4:20 7:20 9:35

DRIVEN (PG) Fri Mon Tue Wed Thu 7:00 9:30
Sat Sun 1:45 4:10 7:30 9:30

ENEMY AT THE GATES (14A) Graphic war violence.
Fri Mon Tue Wed Thu 6:45 9:20 Sat Sun 1:30 4:05 6:45 9:20

WHAT'S THE WORST THAT COULD HAPPEN? (14A) Fri Mon Tue Wed Thu 7:10 9:25 Sat Sun 4:50 6:15 7:10 9:25

PRINCESS
THEATRE
10337 - Whyte Ave. - 433-0728



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Sat & Sun Matinees @ 2:00 pm
• (14A) •

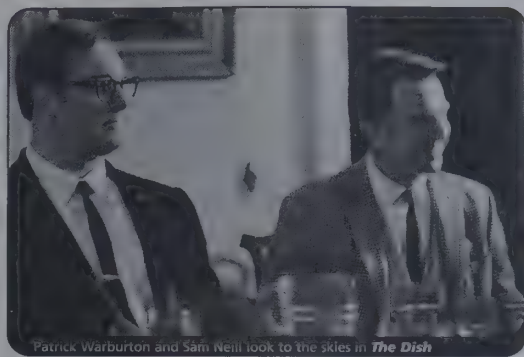
Moonfaced, starry-eyed

The Dish is a pleasant but unmemorable bit of Australian corn

BY JOSEF BRAUN

Australian director Rob Sitch's sophomore feature *The Dish* sets out to shed some light on Australia's seldom-acknowledged yet highly significant involvement in the historic Apollo XI lunar mission of July, 1969. The dish of the title is a mammoth, 1,000-ton radio telescope equal in size to a football field, located in a remote sheep paddock in the rural town of Parkes, New South Wales, Australia. The Parkes dish was the most powerful receiving dish in the southern hemisphere at the time and was meant to be used as a back-up to the prime receiver in Goldstone, California. But, due to last-minute changes that rendered the Goldstone telescopes ineffective, the Parkes dish became NASA's sole method of transmitting Neil Armstrong's historic moonwalk to the rest of the television-watching world.

As dramatized in *The Dish*, the Parkes crew also had problems of their own, including a disastrous, massive power failure the day before the moon landing that required them to scramble to reconfigure Apollo XI's lost co-ordinates, a feat which they managed to perform without the Americans ever knowing anything had gone wrong. This nasty glitch, along with the stormy relations between the Parkes crew and the American NASA representative Al Burnett (Patrick Warburton, David Putty from *Seinfeld*), pretty much constitutes what drama there is in *The Dish*. To help flesh out the film, Sitch and his co-writers Santo Cilauro, Tom Gleisner and Jane Kennedy (the same team who brought you Sitch's hit 1997 feature debut *The Castle*) offer



Patrick Warburton and Sam Neill look to the skies in *The Dish*

comedy

reVUE

up a smattering of quirky locals dealing with light, quirky little life problems (dead wives, unrequited crushes, inferiority complexes, etc.) and pour on a very thick, sugary coating of token '60s nostalgia.

Mitch you much

Sam Neill plays Cliff Buxton, the widowed scientist who heads the Parkes crew and the closest thing in the film to a central character. Buxton is a reserved man who smokes a pipe and doesn't say too much. Even when the power failure threatens the crew with international humiliation, Buxton's stress is only barely visible. Fortunately, Kevin Harrington's role as wise-cracking technician Ross Mitchell has a bit more fire; he takes Burnett's presence very personally and finally explodes when he is forced to reveal the glitch to Burnett's calm and collected Yank. The sarcastic and disgruntled Mitchell is one of the film's many sources of comedy, but comedy in *The Dish* rarely gets much more exciting than some elbow-nudging from Mitchell about his young assistant's swooning over a teen beauty or the broad antics of the one-dimensional, uptight wannabe-soldier who

tries to court the hippie daughter of Parkes's mayor. The film introduces several such characters yet does nothing with them beyond fitting them into a series of types.

The recreation of the period is dutifully executed, and there's some fun to be had in watching the little town gussy itself up to greet the U.S. ambassador. But the late '60s as depicted in *The Dish* is a rather quaint, idealized setting, made all the more bland by the film's use of the same old '60s lite-pop hits on the soundtrack and an even blander, surprisingly John Williams-like score from frequent Coen Brothers collaborator Edmund Choi. All the ingredients suggest that *The Dish*, which set a box-office record as Australia's highest-grossing film ever, wants to be nothing more than nice, candy-coated, crowd-pleasing entertainment—and that's just fine, I suppose. But, even as such, I can't say that it offers anything particularly special or memorable beyond the kind of overly cute depiction of "ordinary Australians" that has really had its day. ☉

The Dish
Directed by Rob Sitch • Starring Sam Neill, Kevin Harrington, Patrick Warburton and Tom Long • Opens Fri, Apr 27

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SHOWING AT BOTH CINEMAS

FRI. JUNE 1 - THU. JUNE 7, 2001

O BROTHER, WHERE ART THOU? (PG) Sat Sun 11:45
Daily 12:00 1:30 2:00 3:30 4:00 5:30 7:00 8:30 9:30
Sat Sun 11:45 Daily 12:00 1:30 2:00 3:30 4:00 5:30 7:00 8:30 9:30
Midnight (Fri-Sat only) 12:15

FREDDY GOT FINGERED (18A) Coarse content throughout
Sat Sun 11:45 Daily 12:00 1:30 2:00 3:30 4:00 5:30 7:00 8:30 9:30
Midnight (Fri-Sat only) 12:15

TOWN AND COUNTRY (14A) Sat Sun 11:45
Daily 12:00 1:30 2:00 3:30 4:00 5:30 7:00 8:30 9:30
Midnight (Fri-Sat only) 12:15

TRAFFIC (14A) Coarse language throughout
Sat Sun 11:45 Daily 12:00 1:30 2:00 3:30 4:00 5:30 7:00 8:30 9:30
Midnight (Fri-Sat only) 12:15

CRUISING TIGER, HIDDEN DRAGON (PG) Sat Sun 11:45
Daily 12:00 1:30 2:00 3:30 4:00 5:30 7:00 8:30 9:30
Midnight (Fri-Sat only) 12:15

SAVE THE LAST DANCE (PG) Coarse language
Sat Sun 11:45
Daily 12:00 1:30 2:00 3:30 4:00 5:30 7:00 8:30 9:30
Midnight (Fri-Sat only) 12:15

EXIT WOUNDS (18A) Sat Sun 11:45
Daily 12:00 1:30 2:00 3:30 4:00 5:30 7:00 8:30 9:30
Midnight (Fri-Sat only) 12:15

POKEMON 3: THE MOVIE (G)
Sat Sun 11:45 Daily 12:00 1:30 2:00 3:30 4:00 5:30 7:00 8:30 9:30
Midnight (Fri-Sat only) 12:15

CHOCOLAT (PG) Suggestive scenes
Sat Sun 11:45 Daily 12:00 1:30 2:00 3:30 4:00 5:30 7:00 8:30 9:30
Midnight (Fri-Sat only) 12:15

THE MEXICAN (14A) Coarse language
Sat Sun 11:45 Daily 12:00 1:30 2:00 3:30 4:00 5:30 7:00 8:30 9:30
Midnight (Fri-Sat only) 12:15

HEARTBREAKERS (14A) Sat Sun 11:45
Daily 12:00 1:30 2:00 3:30 4:00 5:30 7:00 8:30 9:30
Midnight (Fri-Sat only) 12:15

RECESS: SCHOOL'S OUT (G) Sat Sun 11:45
Daily 12:00 1:30 2:00 3:30 4:00 5:30 7:00 8:30 9:30
Midnight (Fri-Sat only) 12:15

CAST AWAY (PG)
Sat Sun 11:45 Daily 12:00 1:30 2:00 3:30 4:00 5:30 7:00 8:30 9:30
Midnight (Fri-Sat only) 12:15

WHAT WOMEN WANT (PG) Suggestive scenes
Sat Sun 11:45 Daily 12:00 1:30 2:00 3:30 4:00 5:30 7:00 8:30 9:30
Midnight (Fri-Sat only) 12:15

CINEPLEX ODEON CINEMAS
TALKING MOVIE LISTINGS 444-5468

CINEMA GUIDE

Showtimes for Friday JUNE 1 to Thursday JUNE 7, 2001

EATON CENTRE CINEMAS
3rd Fl. Phase II, 10200-102 Ave. 421-7020

A KNIGHT'S TALE PG
OTS Digital Daily 1:10 4:10 7:05 9:55

ANGEL EYES 14A
OTS Digital Daily 1:50 4:40 7:40 10:20

THE ANIMAL PG
Coarse content OTS Digital
Daily 1:50 4:40 7:40 10:20

BRIDGET JONES'S DIARY 14A
Coarse language OTS Digital
Daily 1:50 4:40 7:40 10:20

MOULIN ROUGE PG
Suggestive scenes OTS Digital No pauses
Daily 1:50 4:40 7:40 10:20

THE MUMMY RETURNS PG
Frightening scenes OTS Digital On 2 screens
Daily 1:50 4:40 7:40 10:20

SHREK PG
OTS Digital On 2 screens
Daily 2:00 3:10 4:20 5:30 6:40 7:50 9:00

CLAREVIEW TOWN CENTRE
421-139th Avenue 472-7000

A KNIGHT'S TALE PG
OTS Digital Daily 1:10 3:50 6:50 9:55

ANGEL EYES 14A
OTS Digital Daily 1:10 4:10 7:10 10:10

THE ANIMAL PG
Coarse content OTS Digital Daily 1:20 4:20 7:20 10:20

MOULIN ROUGE PG
Suggestive scenes OTS Digital No pauses
Daily 1:25 4:30 7:30 10:30

THE MUMMY RETURNS PG
Frightening scenes OTS Digital
Daily 1:20 4:20 7:20 10:20

PEARL HARBOR PG
Violence scenes OTS Digital On 2 screens
Daily 1:20 4:20 7:20 10:20

SHREK PG
OTS Digital On 3 screens
Daily 1:20 4:20 7:20 10:20 1:30 4:30 7:30 10:30 11:00 1:30 4:30 7:30 10:30 11:00

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WESTMALL & CINEMAS WITH PHASE I, ENTRANCE 44 444-1331

CAST AWAY PG
Daily 6:30 9:25

CRUISING TIGER, HIDDEN DRAGON PG
Daily 1:30 4:00 6:40 9:10

EXIT WOUNDS 18A
Daily 1:40 3:50 7:00 10:05

FREDDY GOT FINGERED 18A
Coarse content throughout
Daily 2:00 4:10 7:15 10:15

THE MEXICAN 14A
Coarse language
Daily 1:50 4:40 7:15 9:55

POKEMON 3: THE MOVIE G
Daily 2:30 4:20

SAVE THE LAST DANCE PG
Coarse language
Daily 2:10 4:30 7:00 9:40

VILLAGE TREE CINEMAS
Gervais St. Albert 459-1848

CAST AWAY PG
Coarse language throughout
Fri Mon-Thru 6:50 Sat Sun 1:15 4:15 6:50 9:40

DRIVEN PG
Fri Mon-Thru 7:00 9:30 Sat Sun 12:45 4:15 7:00 9:50

JOSIE AND THE PUSYCATS PG
Fri Mon-Thru 7:10 9:30 Sat Sun 1:30 4:10 7:10 9:20

THE MUMMY RETURNS PG
Frightening scenes
Fri Mon-Thru 7:30 9:50 Sat Sun 1:00 4:00 7:00 9:50

SHREK PG
On 4 screens
Fri Mon-Thru 6:50 7:20 9:00 9:30
Sat Sun 12:30 1:30 2:45 4:00 5:00 6:20 9:00 9:30

SPY KIDS PG
Fri Mon-Thru 6:40 9:00 Sat Sun 1:00 3:45 6:40 9:00

TRAFFIC 14A
Coarse language and drug use
Fri Mon-Thru 6:30 9:30
Sat Sun 12:30 1:30 4:30 7:30

WHAT'S THE WORST THAT COULD HAPPEN 14A
On 2 screens
Fri Mon-Thru 7:30 9:50 Sat Sun 2:00 4:30 7:30 9:50

WEST MALL 2
West Edmonton Mall, Phase III Entrance 2 444-1815

THE ANIMAL PG
Coarse content OTS Digital On 2 screens
Daily 1:30 2:30 3:30 4:40 5:50 7:00 8:10 9:00 10:00

BLOW 14A
Coarse language throughout
OTS Digital Daily 1:40 4:15 6:45 9:20

BRIDGET JONES'S DIARY 14A
Coarse language OTS Digital On 2 screens
Daily 1:50 2:40 4:00 5:00 6:30 7:30 9:10

THE FORSAKEN 18A
OTS Digital Daily 18:10

THE GOLDEN BOWL 14A
OTS Digital Daily 2:20 4:40 9:30

O BROTHER, WHERE ART THOU? PG
OTS Digital Daily 2:10 5:10 7:30 9:50

THE TAILOR OF PANAMA 14A
OTS Digital Daily 2:00 4:30 7:10 9:40

WHAT'S THE WORST THAT COULD HAPPEN 14A
OTS Digital Daily 2:10 4:50 7:20 9:50



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from 12:30 to 1pm listen to
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profile program.

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June 7, *The Pbirds*
produced by Priscilla Maria
Magaldi Netto

June 14, *Guided by Voices*
produced by Mark
Alexandrinio

June 21, *Virginia Rodrigues*
produced by Priscilla Maria
Magaldi Netto

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Meeting on Sunday, June
10 at 2pm in the function
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pus. Students and non-
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The Uptown Folk Club
presents a CJSR
Fundraiser, on Friday,
June 8. Performances by:
Rob Heath, Thomas
Slaymaker, Ron Taylor,
The Twisted Pickers,
Lonesome and Then
Some, Down to the Wood,
Pieman Spring, Lee
Christopher Young, Gravel
Road and Bob Jahrig.

Queen Mary Hall
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Doors 7:00pm

Music 7:30pm

Tix: \$10 adv \$12 door

(\$12 Tickets Available at Blackdry,
Clea's Bookshop & Alfie Mythes Music)

Take me to the River

Suzhou River is a
playful, romantic
gem of the new
Chinese cinema

By JOSEF BRAUN

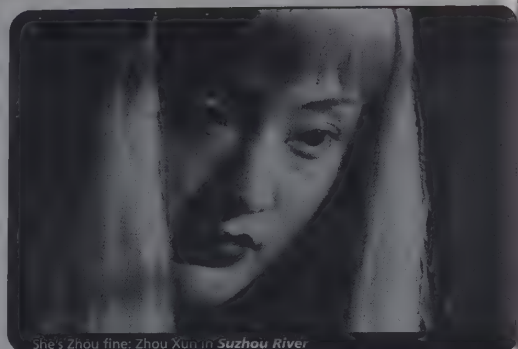
Chinese writer-director-producer
Lou Ye's *Suzhou River* (which
made its Edmon-
ton debut at this
year's Local Heroes
Festival) is a dazzling

work of dark romanti-
cism that acknowledges a new, per-
haps even broader spectrum of film
style and genre than that previously
seen in much of mainland China's
best cinema. (It's neither confined by
nationalist dogma nor limited to
reactionism.) Working primarily with
the concepts of landscape and memo-
ry, *Suzhou River* has that particular
allure of something both very old
and very new: a confidently crafted
slice of brooding neo-noir whose
potent angst is fueled by a reluctant
but ineffable longing for true love.

The river of the film's title was
originally built during the Ming
dynasty as a method of transporting
goods through Shanghai, and its
decrepit, murky atmosphere reflects
both its manmade origins as well as
its age. The river is a constant pres-
ence throughout the film; its mys-

teries, its contents and its character
flow through each scene. Lou's
vision of modern Shanghai is that of
a city dominated by its underworld,
a city of criminals, smugglers and
seedy nightclubs. His characters
seem unable to live their lives free
from some form of corruption or
other. Every project, no matter how
innocently it begins, winds up shift-
ing in and around crime, vice and
guilt. The *Suzhou River*
is the city's main
artery, through
which flow its
refuges, its poisons, its
history—"a century of stories," as
our nameless narrator describes it.

That narrator is a soft-spoken
videographer who tries to escape the
mundanity of the wedding/birthday
circuit by gaining employment from
the shady owner of the Happy Tav-
ern, a bar in which the incredibly
beautiful Meimei performs nightly,
swimming in an aquarium while
dressed as a mermaid. The videogra-
pher immediately falls in love her
and the two share a brief companion-
ship until she leaves him without
warning or explanation. Through his
experience with her, he becomes
acquainted with a former motorcycle
courier searching for a vanished lover
of his own who he's convinced is
Meimei's exact double—if not
Meimei herself. Both women are
magnificently embodied by *The*



She's Zhou fine: Zhou Xun in *Suzhou River*

Emperor and the Assassin's Zhou Xun,
who makes a startling transformation
from a fidgety, naive teenager into a
sultry, very adult woman.

I only have eyes for Lou

As an homage to Hitchcock's *Vertigo*,
Suzhou River is a clever, sexy brain-
twister. But the film displays an edge
that takes one beyond the usual realm
of old-school suspense-romance. Lou
has a wonderful youthful anger, his
attitude rising up through the cracks
of his narrator (though he's not credit-
ed as such, I assume he's played by
Lou himself), who will occasionally
let slip an aggressive, cynical com-

ment, as though to disguise the fact
that deep down, he's as hopelessly
sentimental about romantic love as an
old Tom Waits song.

Hypnotic and soaked in equa-
parts melancholy and Buffalo Grass
vodka, formally playful but intense-
ly serious, *Suzhou River* is a luminous
gem of the new Chinese cinema
and, while only playing for four
nights at Metro Cinema, should not
be missed. ●

Suzhou River

Directed by Lou Ye • Starring Zhou
Xun and Jia Hongsheng • Zeidler
Hall, The Citadel • Fri-Mon, June 1-4,
9pm • Metro Cinema • 425-9212

Papa, can you cheer me?

Luna Papa is a
winning screwball
road movie from
Central Asia

By JOSEF BRAUN

So many of the foreign films
that gain larger popularity in
Canada and the U.S. seem to
capitalize on some
marketable form of
folksily exotic cute-
ness that one could
be forgiven for dismiss-
ing a film like writer-director Bakht-
yar Khudonazarov's *Luna Papa* as
one more movie in which lovable,
smiling Old World villagers spout
generic earthy wisdom, find magic
in nature and remind us that Life Is
Beautiful. That would be a shame,
though, because Khudonazarov's
amusing, lunatic world, in which
the villagers are indeed lovable and
that Old World magic can admittedly
be poured on a little thick, is also
a highly imaginative piece of work
that also—while not exactly a laugh
riot—is much more clever and less
painfully cute than a bare descrip-
tion might make it sound.

Luna Papa's story arises from
some very foreign and, to our eyes,
outdated sensibilities regarding the
plight of the pregnant single woman.
It's set in a desolate, dusty corner of
Central Asia (presumably Khudoj-
nazarov's native Tajikistan) where vil-

lage life is largely self-governed and
thus teeming with gangsters, vigilan-
tism and small-time con men. Seven-
teen-year-old Mamlakat is the beau-
tiful, feisty daughter of the local
widowed rabbit farmer; she dreams of
one day escaping her dreary existence
to become an actress and meet Tom
Cruise. One night, after missing a
travelling theatre troupe's perfor-
mance of *Othello*, Mamlakat encounters
one of the actors in the darkness of
the nearby woods
and—in one of the
film's most genu-
inely magical
moments—is seduced
and ravished all in the course of tum-
bling down a moonlit hill. (This
scene is just gorgeous.)

Mamlakat never catches sight of
her lover or discovers who he is or
where he went. Soon after, she real-
izes that the encounter has left her
pregnant, whereupon she is taken
on a road trip by her angry father
and mentally handicapped brother
to search the country for the unborn
child's father. Khudonazarov has
fun turning about a third of *Luna
Papa* into a fairly confident road
movie, littering the landscape with a
wide variety of eccentrics, before
throwing together a sudden false
ending. New characters and events
pop up as jarringly as a jack-in-the-
box, and Khudonazarov does an
impressive job of stirring together
Luna Papa's chaotic ingredients.

Luna Papa's blend of magic real-
ism and old-fashioned screwball com-

edy is like a strange mar-
riage between Colombian
novelist Gabriel Garcia Mar-
quez (the wonder bestowed
upon a block of ice, the iso-
lated community and the
military presence certainly
echo *One Hundred Years of
Solitude*) and American film-
maker Preston Sturges (the
deceptively organized zani-
ness and, in particular, the
bumpy ambulance ride
reminiscent of *Sullivan's
Travels*). While the results
can get quite messy here
and there (and the bawdy
jokes can get very corny on
occasion), the film exudes a
sense of relentless playfulness
and is aided greatly by
its bolsterous and charis-
matic lead performance.

Luna-flick fringe

Chulpan Khamatova brings a
conviction and energy to Mamlakat
that makes her hard to resist and sur-
prisingly easy to buy into—even when
she, for no obvious reason, decides
to rip into a passionate folk dance
number on a ferry while her best
friend tries to reason with her about
her dilemma. Khudonazarov throws
around so many goofy gaps in real-
ity (incongruous objects found in the
sky, a revolver with seven bullets)
that his film sometimes appears in
danger of narrative collapse, but
Mamlakat's journey remains firmly



Why don't you, Khamatova and see me some
time? Chulpan Khamatova in *Luna Papa*

at the film's centre and Khamatova
takes full ownership of the role
dominating every scene she's in.
Luna Papa isn't what you'd call a
perfect film, nor is it entirely fresh,
but those willing to give it half a
chance will likely find themselves
thoroughly won over by its good-
natured audacity. ●

Luna Papa

Directed by Bakhtyar Khudonazarov
• Starring Chulpan Khamatova,
Moritz Bleibtreu, Merab Ninidze and
Ato Mkhamedshyanov • Zeidler Hall,
The Citadel • Fri-Mon, June 1-4, 7pm
• Metro Cinema • 425-9212

Absinthe makes the heart grow fonder



Kidman, Baz, Nicole Kidman and Ewan McGregor in *Moulin Rouge*

Moulin Rouge's stylistic excesses will either entrance or repel you

BY JOSEF BRAUN

Moving light years beyond any conventional meaning of the term "over the top," Australian filmmaker Baz Luhrmann's nouveau pastiche musi-

cal *Moulin Rouge* is the ultimate manifestation of everything decadent, grandiose and gaudy about movies. Setting its standard lover's tragedy in a mythical version of the infamous Paris nightclub circa 1900, *Moulin Rouge*, at once a Hollywood movie and an anti-Hollywood movie, is superficially an ode to truth, beauty, freedom and love, but more importantly it's an operatic thrill ride of spectacle and sensation.

In only the first few moments of *Moulin Rouge*, Luhrmann's camera flies through Montmartre, darting about at an incredible speed, zooming through narrow streets, up the walls of buildings and into windows before ending on a close-up of an actor's face. Shot entirely within the dream factory of Fox's Australian soundstages, every visual element of this massive film is under tight control and every frame of celluloid is bursting with every conceivable colour (most notably every shade of red). What would be a brief LSD freakout scene in a normal big-budget blockbuster becomes *Moulin Rouge's* entire style.

And yet, the film's most jarring

element is not its visuals but its music, an element that will likely drive away as many crowds as it lures in. The film's songs unfold like a premonition of every radio-friendly or provocative pop song of the last century (although mostly the rock 'n' roll-dominated second half). For about the first 45 minutes of *Moulin Rouge*, the uncountable cast of dancing girls, dwarves, prostitutes and tuxedoed gents concoct a nearly perpetual medley of recognizable tunes ranging from forgotten disco and soft rock hits (Hey, remember "Love Lift Us Up Where We Belong"? Bet you're dying to hear that again!) to numbers from the likes of Elton John, T-Rex, Nirvana, U2, David Bowie and even DeBarge.

Smells like something besides teen spirit

Luhrmann's audacious appropriation of familiar music is easily the film's most difficult hurdle; songs that live in a very particular context in the popular consciousness do not always blend seamlessly into lavish orchestral opuses. (*Moulin Rouge* often reminded me of those terrible song medleys they do at the Oscars.) One primary reason this music grates so badly is that, besides the discomfort of seeing a cool song stuck into a very corny setting, Luhrmann's song choices are often obvious, unimaginative

and totally lacking in humour or irony. (Having the excited audience of the nightclub sing out Kurt Cobain's lyric "Here we are now/Entertain us" is about as far from clever as you can get.)

Yet, in the film's second half, it's almost as though Luhrmann starts sensing the audience cringing every time the characters utter a phrase that sounds like it might be a song lyric, and he begins to have a bit of fun with the gimmick. Once the romance is (much too) firmly established, some kookier choices get sneaked in, such as Jim Broadbent singing a hilarious rendition of "Like a Virgin" with a chorus of butlers, a narcoleptic Argentinean belting out a passionate, tangitized version of "Roxanne" or Luhrmann's building toward the finale with a rousing interpretation of Queen's posthumous hit "The Show Must Go On," that, dare I say, almost achieves poignancy.

Elephants on parade

The story, conceived by Luhrmann and Craig Pearce, is one of those boho-artist-falls-for-beautiful-star deals and, as with most musicals, its details are perhaps best left unmentioned (but the more it keeps Nicole Kidman singing instead of speaking, the better). Ultimately, both the story and Kidman and Ewan McGregor's performances are dwarfed by Catherine Martin's astounding set designs (which include a magnifi-

cent boudoir in a giant elephant) and Martin and Angus Strathie's costumes. Put plainly, *Moulin Rouge* is one of the most amazingly outfitted productions in history.

It's all the more unfortunate, then, that Luhrmann and editor Jill Bilcock never slow down and let us take a good look at all this stuff. There is such a frustrating overabundance of cuts in this movie (and an incongruous overabundance of slow motion) that it's impossible to ever become involved in either the dramatic action or even the spectacle—John O'Connell's choreography is all but lost in the shuffle. It's as though Luhrmann doesn't trust his crew to do their jobs properly, so he's decided to blur their work into a visual cacophony (and, as critic Alex Barris once remarked, two words make up "cacophony": "caca" and "phony").

Watching *Moulin Rouge*, I couldn't help but feel everyone involved in the production had more fun making it than I had watching it. I wouldn't dream of flatly recommending this film to just anyone, but at the same time, there's no way I wouldn't have wanted to miss it, either. I'll take the absurd extravagance of *Moulin Rouge* over Pearl Harbor any day, thank you. **B**

Moulin Rouge

Directed by Baz Luhrmann • Starring Ewan McGregor, Nicole Kidman, Jim Broadbent and John Leguizamo • Opens Fri, June 1



THEATRENOTES
BY PAUL MATWYCHUK

Wilson vs. Cramer

An Evening of One-Acts • Walterdale Theatre • To June 2 • pre-VUE William R. Cramer and Dale Wilson are both first-time playwrights, and both of them have had their scripts chosen by the Walterdale Theatre to make up their annual one-act festival—but that's pretty much where the similarities between the two men end. Cramer's day job, for instance, is also in the arts (he's a professional musician), while Wilson makes a living as a construction worker. (He has, however, been involved in numerous plays over the years as an actor.)

As you talk to Cramer, you realizing you're in the presence of a guy who's definitely been bitten by the writing bug. "I knew I wanted to write something," he says. "I was either going to write poetry, a short story or a novel. I wasn't really thinking in terms of a play, until I came across an ad—probably in *Vue Weekly*—about the Walterdale playwrighting workshop.... Music is always beautiful, but a play doesn't have to be beautiful, and that, more than anything, is why I wanted to write a play. I wanted to work with language and create some-

thing people could understand at that level. With music, it always sort of says the same sort of thing."

To hear Wilson talk, however, he may never write another play ever again. "It's kind of an isolating process," he says with a laugh. "And it's harder work than I really want to do—I doubt I've ever worked on anything as hard as I've worked on this play.... It's not hard for me to motivate myself to get up at 5:30 in the morning and go to the construction site, but to sit down at the computer and work on the play was a challenge."

And whereas Wilson made a point of staying away from the theatre during rehearsals ("It's not as hard to stay away," he says, "as it is to be there and keep your mouth shut!"), Cramer was more than eager to be part of the process of preparing the production for opening night. "Normally with a play, they would never allow that," he says. "It's amazing. The Walterdale is run by volunteers and the cast gets to little out of it—not only do they have to go out and do the show, but they have to put up with me!" (Cramer is also adamant that I mention the contribution of dramaturge Kevin Sutley to the play—"Without his help," he says, "there wouldn't be a play. There would be nothing there." And since this is the second time in less than three weeks that someone has insisted I mention Kevin Sutley in an article—Chris Bulough made the same demand of me after the Sterling Awards were announced and *SubUrbia*, which Sutley directed, nabbed a couple of nominations—I figured I'd better obey.)

Cramer's *Bang!* (a dark little psy-

chological suspense tale about an antisocial man with a secret project) and Wilson's *On the Subject of...* (which deals with the aftermath of a botched robbery attempt) will have made their debut by the time this issue hits the streets. But as I write this, both authors are looking forward to opening night with a mixture of anticipation and fatalism. "All you can do is all you can do," says Wilson.

SEE NEXT PAGE

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Rice works, if you can get it

Three plays movingly investigate mysteries of past generations

BY PAUL MATWYCHUK

In the second of the three short plays that make up Concrete Theatre's new production *Rice*, Jared Matsunaga-Turnbull plays an elderly Japanese man who, despite his advanced age and his near-deafness, is always happy to be "It" whenever his two granddaughters want to play a game of hide-and-seek. This image, of one generation of Asians haltingly trying to find where another, distant generation has hidden themselves away could almost be the guiding

metaphor of this entire show, in which writer-performers Matsunaga-Turnbull, Meko Ouchi and Elyne Quan explore their relationship with a past and a heritage that to them seems at once deeply mysterious yet intensely close.

For instance, in the opening segment, Ouchi tells the story of a cherished family heirloom, a golden statue of the Buddha that had been passed down from one generation of her family to the next until 1850, when the alcoholic older brother of the man entrusted with the icon's safekeeping sold it to buy sake. Without the Buddha, Ouchi suggests, it was as though her family lost their religious bearings in a way; this family, whose members had been devout Buddhists for centuries, suddenly converted to Christianity—and by

the time Ouchi's own generation arrived on the scene, they had slid from agnosticism to outright atheism. (Although when Ouchi finds herself strongly responding to the words of the Dalai Lama during a TV interview, she wonders if maybe she hasn't been a clandestine Buddhist all along.)

Don't do anything Rash

Ouchi tells this story from several different perspectives—her own, the drunken ancestor's, even the golden Buddha itself—and I'd love to compare her play to Akira Kurosawa's *Rashomon*, to which it not only bears a surface similarity but which has the rhetorical advantage of being Japanese to boot. But Ouchi's theme is the opposite of Kurosawa's: in *Rashomon*, the multiplicity of conflicting personal perspectives suggests truth is ultimately unknowable, whereas in *Rice*, each new slant we get on the story of the Buddha enriches our understanding of how these events came to pass and what they mean to Ouchi herself.

Matsunaga-Turnbull's beautifully written middle segment, inspired by his childhood relationship with his grandfather, also uses shifting perspectives to get its point across. Interwoven with the scenes of the old man playing with his hyperactive granddaughters is a children's fable about a self-sacrificing mother bird and her children—a story the grandfather loves telling the two girls, a story which may constitute the only English in his vocabulary. As the play unfolds, the girls' games spill into the grandfather's personal history, which in turn informs the story of the family of birds. Matsunaga-Turnbull never explicitly spells out his themes, but you understand them clearly all the same: we may never know the details of our grandparents' struggles and sacrifices, yet somehow we understand them, deep inside our bones. What a lovely piece of writing this is! I never thought I'd be getting misty-eyed over a fable



Rice, rice, baby: Quan, Matsunaga-Turnbull and Ouchi cook up some *Rice*

about a little bird with a pair of broken wings, but this thing definitely got to me, especially the way it leads into the memorable final image.

Prose and Quans

Rice is quite the showcase for Matsunaga-Turnbull; he has the liveliest bit in Elyne Quan's final segment, playing a little boy who keeps packing up his teddy bear and his favourite blanket and running away from home only to wind up, no matter how far he runs, in another house with an identical teddy bear and blanket waiting for him inside. (Matsunaga-Turnbull's incredulous cry of "what?!" every time he winds up back where he started is one of the funniest things about the show.) Quan's piece, a series of three loosely linked smaller monologues, is a little diffuse—especially coming as it does at the end of the show when you hope to

see the overall themes of the play starting to knit together. (The central performing area of *Rice* is, literally, a large bed of rice, but the notion of rice as a symbol of the characters' common heritage doesn't get developed as vividly as it could have been.)

Mention should also be made of Jay Lind's atmospheric live guitar score and David Fraser's absolutely wonderful set, an arrangement of three rice-paper huts that are always opening up and revealing unexpected treasures inside them. This is one of those rare sets where it's almost heart-breaking to imagine its being torn down after the show is over—I guess we'll just have to take care to pass down stories of it to the next generation. ☉

Rice
Arts Barns • To June 3 • Concrete
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Theatre Notes

Continued from previous page

"What's done is done."

"Writing a piece of music isn't like having a baby," says Cramer, "but writing a play is. You have to be prepared to let it go; with music, you can hang onto it forever."

A cause for Celebrations

Broken Horses, Broken Hearts • Celebrations Dinner Theatre (13103 Fort Road) • June 1-July 28 • pre-VUE If the stage is a community, then dinner theatre is a second-class citizen. And institutions like Jubileations and Celebrations Dinner Theatres—at least as far as popular perceptions are concerned—may be a step below that. (The shows at the Mayfield Inn usually nab a few Sterling nominations every year, for instance, whereas Ster-

ling jurors are not even expected to attend Celebrations or Jubileations.)

But Randy Brososky, the new artistic director of Celebrations Dinner Theatre, hopes to change that situation in the months to come. "There are a lot of challenges," he says. "One, it's summer, which is the quiet time for dinner theatre; and two, it's a new company—and while we're not changing everything, we are tweaking a couple of things. Some of the people who have been going to Celebrations for the last eight years may not like those changes."

Still, it's hard to object to Brososky's approach, which involves a season of brand-new shows written by local playwrights and featuring as many different local actors and directors as he can manage. "Also," he adds, "the majority of the music will be written by local singer-songwriters. The amount of music in each show is being cut down a bit so that we can do more with the

stories and add a little more dramatic tension, but they'll hopefully count for more. The songs in this show, for instance, were written by the Alberta Beatnik—we want to take advantage of the talent that's in this city and use as much of it as possible."

Brososky's debut production is *Broken Horses, Broken Hearts*, a light-hearted Western melodrama about a city slicker who attempts to "country" himself after moving to the remote town of Dusty Valley—to, as he puts it, "pretend to be someone different so that people will accept me for who I am." Brososky obviously hopes this season's shows will do more than pretend to be different. "I'm trying to change people's expectations of dinner theatre," he says. "The fact that three dinner theatres have survived in Edmonton for five years implies that there's enough audience to go around. I just want to carve out my own niche." ☉

WEEKLY

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Deadline is 3pm Friday.

ART GALLERIES

ALBERTA CRAFT COUNCIL GALLERY 10186-106 Street, 488-6611. **MAKINGTHINGS@CAD:** New works by senior students of the Alberta College of Art and Design in Calgary. June 1-9. • **DISCOVERY GALLERY: EDMONTON NEEDLE-CRAFT GUILD EXHIBITION:** Annual members' exhibition. Until June 9.

ART BEAT GALLERY AND FRAME 8 Mission Ave., St. Albert, 459-3679. Acrylic paintings by Angela Grootelaar. New works in watercolour by Thomas Love and Mel Heathy. Portraits of Ukrainian heritage by Mi Ma. Sculpture by Edulino Sousa and Ken Li. Until June 15.

BEARCLAW GALLERY 10403-124 St., 482-1204. Prints and paintings by Daphne Odjig and book launch of *Odjig: The Art of Daphne Odjig, 1960-2000*. Opening reception: SAT, June 2, 2-4pm.

CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 862-91 St., 466-2223. **ARABESQUE:** Rama Newkome (watercolours), Gail Prahanek (acrylic and oil paintings), Patricia Trudeau (oil paintings), Diane Roy (jewellery). June 1-13. Opening reception: FRI, June 1, 7-8:30pm. Artists will be in attendance.

CITADEL THEATRE Tuckers Amphitheatre, 479-2813, 466-0810. • **Open:** 9am-9pm. **FLOWERS OF THE BIBLE:** Art exhibition of watercolours by Larisa Sembiak Chaladyn. June 1-3. Closing ceremony: SUN, June 3, 3pm. SAT, June 2, 9am-noon, watercolour sale, \$30 ea. 3hr. video. Pre-register. FRI, June 1, 10am; SAT, June 2, 2-6pm. Guided tours with Larisa. SUN, June 3, 10am Sunday school tour.

DOUGLAS UDELL GALLERY 10332-124 Street, 488-4445. **NEW WORK:** Alan Reynolds, figurative sculptures. June 2-16. Opening reception: SAT, June 2, 2-4pm.

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. **www.eag.org.** • **Open:** Mon-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun and hols 11am-5pm. • **METAMORPHOSIS:** A survey of works by Calgary artist Marion Nicoll, a pioneer of modern art in Canada. Until June 26. • **SALVATION:** Various artworks by local and regional artists. Until June 26. • **AN ECLECTIC VISION: ALBERTA ART FROM THE 1930s TO THE 1970s:** Historical works from the collections of The Edmonton Art Gallery and The Alberta Foundation for the Arts. Until June 26. • **MARIAN DALE SCOTT, 1906-1993:** Pioneer of modern art. Retrospective exhibition. Until June 10. • **REVOLVE:** Works by Catherine Burgess, Judith Schwartz, Martha Townsend. Until June 10. • **THE KITCHEN: NO WORD OF A LIE:** Works by Cindy Baker. Until June 10. • **NEW EYES:** An education and exhibition space to assist with school tour programs. Interactive space about art and travel. Until June 26. • **WIT WITH ARTISTS LECTURE SERIES:** THU 31 (7:30pm): Katie Ohe. • **CHILDREN'S GALLERY: AN ELEPHANT IN THE FOREST: THE SPIRITUAL ART OF EMILY CARR:** Until June 24. Admission: \$5 adult; \$3 student/senior; \$2 ages 6-12; kids under 6 free. Free on THU after 4pm.

ELECTRUM DESIGN STUDIO AND GALLERY 12419 Stony Plain Road, 482-1402. • **Open:** Tue-Sat 10am-5pm. • **INTIMATE EXCHANGE:** New Polaroid transfers by E. Ross Bradley. Also showing: gold and silver jewellery by Valerie Macleize and Janet Stein. Wood boxes by Henry Schlosser and John Morel. Until June 2. • **SURFACING:** Exhibition of textile art by the group Surface Matters. Featuring Le Bal, Carol Daoust, Melissa Daoust, Margie Davidson, Mary Holdgrafer, Betty Manuel, Cathy Toum, and Pat White. June 5-29.

FAB GALLERY 1-1 Fine Arts Building, University of Alberta, 112 Street, 89 Avenue, 492-2081. • **Open:** Tue-Fri 10am-5pm; Sun 2-5pm. • **CADENCE:** Printmaking exhibit of senior and graduate students and staff. Until June 10. • **THE MARGIN:** Fumiko Goto, printmaking exhibit, the final visual presentation for the degree of Master of Fine Arts in Printmaking. Until June 10.

FIRST IMPRESSIONS CLASS STUDIO 146 Grandin Park Plaza, St. Albert. • **Open:** Mon-Fri 10am-6pm; Sat 10am-5pm. • **WHAT'S IN A FLOWER:** Watercolour and wax paintings by Shellaigh Knox. June 5-30.

FORT DOOR 10308-81 Avenue, 432-7535. Selection of oil baskets by various Mohawk Indian and Ojibwa Indian artists. Moosehair luffing by Jerald Macleat. West Coast Indian silver and gold jewellery

by B. Wilson. Eskimo Soapstone carvings by J. Appaqaq. Until June 30.

THE FRINGE GALLERY Bsmr., 10516 Whyte Avenue, 432-0240. • **Open:** Daily 9:30am-6pm. Closed SUN, Y. • **LANDSCAPE:** Mixed media works on canvas by Frances Vettergreen. Until May 31. • **IDEA FIXE:** Oil paintings by Dean Smale. June 1-29. Opening reception: SAT, June 2, 12-6pm.

GALLERY 124 10240-124 St., 488-4575. • **Open:** Tue-Sat 10-5pm. • **NEW PERSPECTIVES:** Exhibition of gallery artists Tina Martel, Rob Krohn, Victoria French, Brian Zheng, Marie Cormack, Alamgir Huque, Igor Postash. June 2-20. Opening reception: SAT, June 2, 2-4pm.

THE GALLERY AT ARTRA 15607-100A Avenue, 489-1028. • **Open:** Tue-Sat 10am-5pm. • **100 Years of Barry Curtis (watercolours), Ken Harapuk (oil paintings).** Until May 31.

GENERATIONS GALLERY 5411-51 Street, Stony Plain, 963-2777. • **Open:** Mon-Sat 10am-4pm; Sun 10am-6:30pm. • **CONVERGENCE/DIVERGENCE:** Ceramics by Ed Bailing and Tony Bloom. Until June 18. • **GALLERY DINING:** Dinner and watercolours by Ida Prefontaine. Until June 10.

HARCOURT HOUSE 10215-112 Street, 462-4180. • **Open:** Mon-Fri 10am-5pm; Sat 12-4pm. • **MEDICATE:** Nicole Sanches uses scopic imagery and found objects to illustrate our need for information and knowledge. Until June 16. • **FRONT ROOM: OUT OF THE SHADOWS:** Various works creating a stronger awareness of mental health in society. Until June 16.

JOHNSON GALLERY 7711-85 St. • **Open:** Mon-Fri 9am-5:30pm; Sat 9am-5pm. Oil paintings by Dennis Kirk, watercolours by Elizabeth Hibbs, Jim Painter and Linda Nelson. Pottery by Noburo Kubo. Until June 30.

JOHNSON GALLERY 11817-80 St. • **Open:** Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm. Oil paintings by Mary Pemberton, prints by Myles MacDonald, Toti and Wendy Risdale. Pottery by Peggy Haire. Until June 30.

LATITUDE 53 10137-104 St., 423-5353. • **Open:** Mon-Fri 10am-5pm; Sat 11am-5pm. • **PROJEK ROOM: RUNNING DOWN A ROAD AND WALKING BACK:** Mixed media sculptures created from textiles and acrylic paint by Richard Boulet. Until June 9. • **WORK FROM THE SECURING HOPEFUL FUTURES PROGRAM:** Artwork from youth participants of the Securing Hopeful Futures Program. May 31-June 9. Opening reception: THU, May 31, 7pm.

MCMULLEN GALLERY University of Alberta Hospital, 8440-112 St., 407-7152. • **Open:** Mon-Fri 10am-8pm, Sat-Sun 1-8pm. • **SCULPTURE IN INTIMATE CONVERSATION:** An inside expose of the sculptor's world. The members of the Sculptors' Association of Alberta have chosen to share not only their art but also their inspiration, motivation and ongoing process. For this exhibit the gallery has been set up informally to recreate a studio atmosphere. Until June 3. • **Demonstrations/workshops** by exhibiting artists each Thu, 2-5pm.

PARIS MARKET, LE PETITE SALON • **Open:** Wed-Sun 10am-5pm. New works by Jason Muirhead, Out of the Shadows Artist's Collective and J.S. Koz.

PROFILES PUBLIC ART GALLERY 19 Penn Street, St. Albert, 464-4310. • **Open:** Tue-Sat 10-5pm. Thu until 8pm. • **BRUSHING THE SURFACE:** Roger Beley and Joanna Drummond. June 6-29. Opening reception: WED, June 6, 7-9pm. Artists in attendance.

ROWLES AND COMPANY LTD Mezz. Level, 10130-103 Street, 426-4035. • **Open:** Mon-Fri 9am-5pm; Sat 12-5pm. Featuring watercolours by Frances Vettergreen, Barb Brooks and Sigrid Behrens. Oils by Audrey Pfannmuller and George Schwindt. Acrylics by Steve Mitts, Elaine Tweedy, David Seghers and Angela Grootelaar. Sculptural metal tables and tables by Roselio Menz. Handcarved carousel horses by Shaun O'Brien. Blown glass by Darren Petersen, Brian Kelk and Cheryl Takacs. • **Westin Hotel:** Watercolours by John Freeman. • **Harvest Room, Hotel MacDonald:** Acrylics by Steve Mitts.

SCOTT GALLERY 10411-124 Street, 488-3619. • **Open:** Tue-Sat 10am-5pm. Rotating exhibition featuring work by gallery artists.

SNAP GALLERY 10137-104 Street, 423-1492. • **Open:** Tue-Sat 12-5pm. • **AMUNDI/WORLD SOUL:** Mixed media installation by John Graham with prints and books. Until June 9.

SNOWBIRD GALLERY WEM, 444-1024. Featuring works by Yardley Jones, Gregg Johnson and Jim Vest. Oils and acrylics by

Stassil Tsegaye. Pottery by Blackmore Studios and Noburo Kubo. Art Glass available. Gallery artists working in the courtyard Saturday afternoons. Until May 31.

STRATHGARA PLACE CENTRE 10831 University Avenue, 433-5807. • **Open:** Mon-Fri 9am-4pm. Featuring watercolour landscapes by Eric Butterworth. Until June 7.

SUGAR BOWL CAFE 10922-88 Avenue, 433-8369. **THE MORTAL SING:** Photography by Francis A. Wiley. Until June 22.

SUSSEX GALLERIES 290 Saddleback Rd., 988-2266. Pastels, acrylic paintings, oils, watercolours, Japanese Chigiri-e, and Oriental Satsuma works by Joyce Boverman, Gwen Burroughs, Louise Cheng, Fran Cuyler and others. Until June 30.

VANDERLEE GALLERY 10344-134 Street, 452-0286. • **Open:** Tue-Sat 11am-5pm. • **EIGHT EUROPEANS:** International group show featuring figurative paintings, abstract woodcuts and ceramic works from the Netherlands and Belgium. Until June 19.

WEST END 12308 Jasper Avenue, 488-4892. • **Open:** Tue-Sat 10am-5pm. • **MUST BE SPRING:** Photo-realistic floral paintings by Glen Semple. Until June 8. • **FROM THE GARDEN:** A collection of recent works that honour the seasons of the flowers. Works by Nikie Barton, Claudette Castonguay, Nancy Day, Brent Laycock, Mary Pavey, Robert Savignac and Claude A. Simard. June 9-30.

DANCE

MERRYWOOD DANCE ACADEMY Queen Mary Park Community Hall, 454-5005. SAT 2-4pm. • **Open:** 10-11pm. TIX: \$5 adult, \$7 @ door per family.

THEATRE

BROKEN HORSES BROKEN HEARTS Celebrations Dinner Theatre, The Oasis Entertainment Hotel, 13103 Fort Road, 448-9339. A western comedy. Dusty Valley, a charming little place where the girls are pretty and the boys are so hot, ideal spur-crossed lovers, capture the true spirit of the wild west and see the dance of death. June 1-17. Wed-Sun.

CHIMPROV The New Varscona Theatre, 10329-83 Avenue, 448-0695. • **Every SAT** except the last Sat of each month (11pm): Presented by Rapid Fire Theatre.

DIE-NASTY The Varscona Theatre, 10329-83 Avenue. Edmonton's long-running, live, improvised soap opera strides into its tenth year presenting a season set in the glorious days of the Roman Empire circa 67 A.D. Every Monday. TIX: \$8 or \$5 with brand new Die-Nasty membership card (\$25).

AN EVENING OF ONE-ACTS Walderdale Playhouse, 10322-83 Avenue, 439-2845. Until June 12.

A MEDIUM FEAST The Celtic Hall, Collidoma, 10106-32 Avenue, 430-3663. Interactive event with music, theatre, Irish dancers and jugglers. June 8, 6:30pm (door), 7:45pm (dinner).

NEXTFEST 2001 453-2440. • **Roxy Theatre, 10708-124 St.** New plays: • **Higher Ground** by Jon Kolskog. • **Code Word: Time** by Leah Simone Bowen. • **Lord of the Flies** by Grant Tilly. • **Pigpen** by Kim Kuehnel. • **Suspension** by Karl Olsen. • **Integration: Pilates and Open Space.** • **Carolyn's Court.** Creative collection by the Theatre Yes Young Company. • **In Transit** by Marya Folinsbee. • **Musical theatre.** • **Catharsis** by Multi-Youth Productions. • **New Play Cabarets:** • **Xtra Large Shorts.** NextFest collection of brief works curated by Matt Kowalchuk. • **True North Energy Digital Video Program.** Facilitated by Clinton Carew in collaboration with Film and Video Arts Society (FAVAS). • **Wonderland!** TIX: \$5.50 all shows; \$11 day pass; \$25 festival pass; many free events.

RICE Arts Barns, 10330-84 Avenue, 420-1757. Presented by Concrete Theatre Society. By Mielko Ouchi, Jared Matsunaga-Tumbull, Byrne Guan. Multi-cultural and multicultural performance exploring the traditions and rituals of the three collaborating artists and their respective Japanese and Chinese Canadian cultures. Until June 3, Tue-Sat 8pm, Sat-Sun 2 pm matinees. TIX: \$16, \$14 senior/student/artist; \$12 Japanese Cultural Association Members. \$12 groups of eight or more. Tickets @ TIX on the Square or @ door.

SINGIN' IN THE RAIN Mayfield Dinner Theatre, 16615-109 Avenue, 483-4031. World-famous silent movie stars are confronted by the advent of "talking pictures" and have to convert their new romantic adventure movie into a musical. The problem is that the beautiful female star has a voice that could scare an elephant! Until July 1. TIX: from \$39.

THE SONG ■ You Kaasa Theatre, Lower level Jubilee Auditorium, 451-8000. By Colin MacLean. Presented by Edmonton Musical Theatre. Musical revue. June 7-9,

12-16, 8pm. TIX: \$20 @ TicketMaster.

THE STONE WEL Stanley A. Milner Library Theatre, 929-9700. Presented by the Alberta Bahai Youth Theatre Company. The story of the struggle between different peoples brought together under extraordinary circumstances and their journey towards peace. FRI, June 1-5AT, June 2, 8pm. TIX: \$7, \$25 family @ door.

TENT MEETING Kaasa Theatre, Lower level Jubilee Auditorium, 420-1757. Presented by Blinding Light Production. Musical. Incorporates a 1930s-style quartet with the story of the reunion of a gospel quartet at a revival meeting on the Prairies. Until June 2, 8pm. Sat and Sun matinees 2pm (except SAT, June 2, 1pm). TIX: \$25 Fri-Sun evening; \$20 weekdays and matinees.

EVENTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3 pm Friday.

DISPLAYS/MUSEUMS

DEVONIAN BOTANIC GARDEN 5 km North of Edmonton on Hwy 60, 987-3054. • **Open weekends:** Authentic Japanese garden, nature trail, 80 acres of connected gardens. SAT 2-5PM. 3. Kurimoto Japanese Garden Day. Ikebana (floral arrangement), Taiko (drummers), traditional tea ceremony, Ken-Jutsu (martial arts), origami, bonsai demonstration. FRI 1-SUN 3 (10am-5pm): Chigiri-e (paper art) demonstrations. General admission rates. TIX: \$5-75 adult; \$4-50 senior; free to kids under 4.

JOHN JANZEN NATURE CENTRE Fox Dr., Whittemud Dr., 496-2939. • **Open:** Weekdays 9am-4pm; Weekends/hols 1-4pm. • **Weekend Adventures, drop-in activities:** 1-4pm weekends and holidays. • **Animals as Architects:** Interactive display for all ages.

MCKAY AVENUE SCHOOL 10425-99 Avenue, 442-1970. Archives and Museum located along the heritage valley on the Heritage Trail. Stroll in the Victorian-era park.

MUSEE HERITAGE MUSEUM St. Albert Place, 5 St. Anne Street, St. Albert, 459-1528. • **Open:** Mon-Sat 10am-5pm;

neat. Adv. tickets @ TIX on the Square.

THAT 70'S DISASTER SHOW Jubiliations Dinner Theatre, WEM, 484-2424. Ever have one of those days when everything seems to go wrong? Earthquakes, hurricanes, towing infernos, nuclear accidents all join together for a great night of family fun. Until June 24.

THEATRESPOTS New Varscona Theatre, 10329-83 Avenue, 448-0696. • **Every FRI** (11pm): Presented by Rapid Fire Theatre.

THE WIZ Timms Centre for the Arts, U of A Campus, 451-8000. By L. Frank Baum. Presented by ELOPE. A contemporary retelling of *The Wizard of Oz*. June 7-9, 12-16, 8pm; June 10, 2pm. TIX: \$15-\$25 @ TicketMaster.

1528. • **Open:** Mon-Sat 10am-5pm; Sun 1-5pm. • **DISCOVERY ROOM:** An interactive educational venue dedicated to children and families. Hear birdcalls, examine the minerals in the mineral mine, watch live frogs, interact and play. Predator-the foodchain game. • **GRAIN ELEVATORS OF ALBERTA:** Until June 3. • **LASTING LEGACY: SERVICE TO OTHERS:** The lives of the Grey Nuns from the beginning of the Order, their role in religious and medical services, the daily routine of a Grey Nun in the 1950s, and the role of the Order in today's community. June 7-July 8. Admission: Suggested donation \$2.

MUTTART CONSERVATORY 9626-96A Street, 496-8755. • **Open:** Mon-Fri 9am-6pm; Sat-Sun 11am-6pm. • **FUCHSIA FOUNTAINS:** Until June 10. TIX: \$5 adult, \$4 senior/youth/student, \$2.50 kid, \$15 family.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Avenue, 453-9100, 453-9131. **www.pma.edmonton.ab.ca.** • **Open:** Daily 9am-5pm. • **SYNCRUDE CANADA ABO-INDIGENAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. • **THE HABITAT GALLERY:** Climpse

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By ROCKIE GARDINER

TAURUS (Mar 20-Apr 19): Go for it. If romantic bliss hasn't already landed in your lap, don't fret; it's still within reach. As is one of those magical moments when you connect with a true original and discover that you have more in common than either of you suspected. This budding friendship could be the perfect blend and moreover, lead to an entrepreneurial adventure you both are wild about. So much is going on and, because we're in Gemini, there's more than one way to proceed. To stay focussed mentally and grounded in whatever you call "reality," make lots of love.

TAURUS (Apr 20-May 20): Ride 'em, cowboy. Financial ups come from a sudden coup coupled with an amazing run of luck; the downs can be exhausting but thrilling nonetheless. So much emotion spent on the stuff that dreams are made of will wake the four weeks during which your Venus ruler travels through your sign—until July 4—more than a pleasant memory. This month could easily mark a major turning point in your life. Every now and then, remember to stop, look and listen to what your inner voice is saying. And buckle up.

GEMINI (May 21-June 20): From now until the summer solstice, you're on a nonstop joyride, complete with heart-stopping moments of exhilaration as well as sheer terror. Are we having fun yet? The Gemini-Sagittarius full moon on the 5th marks the halfway point in your odyssey. But it's hardly downhill from there. Expect high ideas, unbribed enthusiasm and intellectual breakthroughs as the Gemini sun aligns with protective Jupiter and inventive Uranus. But watch out for a sneak attack from an opposing force, your version of the Evil Empire, hell-bent on undermining your efforts.

CANCER (June 21-July 22): The last of the spring full moon festivals, the Festival of Humanity, can transport the Moon Child to a higher plane of planetary consciousness. Stay above the fray to observe the action the rest of us are engaged in and far enough away so that you don't get hurt in conflicts between, say, your shrink and your health plan. Gemini and Sagittarius or the specifications and the implications of an assignment. Right now it is as if mighty mental giants are competing in a cosmic game show and until summer begins, touchy-feely water signs haven't a clue.

LEO (July 23-Aug 22): Once again, Leo is in the center of the action, getting support from futurists and optimists (not always the same group) while facing a recalcitrant force at home or on the playground. Athletes and actors especially are infused with more energy and will-to-power than usual, so try to be somewhat cool and don't burn out a friendship with your enthusiasm. Money comes out of the blue when your sun ruler favorably aligns with Jupiter and Uranus mid-month, so stock up on lottery tickets or whatever games of chance you prefer to play. Really.

VIRGO (Aug 23-Sept 22): Although your Mercury ruler is currently retrograde and as a result you might be feeling less than brilliant, you can still play mind games of a high order. They won't culminate, at least to your satisfaction, until mid-month when the Messenger meets the Gemini sun in your midheaven and sheds light on career accomplishments or your reputation in the community. And while the Force seems to be with you, the opposition, be it neighbour, sibling or enraged parent, is quite formidable and will fight dirty.

LIBRA (Sept 23-Oct 22): Make sure you keep at least one ace up your sleeve. You'll need it to maintain a semblance of harmony while almost every other sign is busy loading the deck in their favour, so that when push comes to shove in the middle of the month, they'll have the advantage. How you continue to fuel the fires of romance in such a tense war zone is the Libran trait that amazes the rest of us. Should you find the courage to take to the road while Mercury is retrograde this month, be extra careful; also exercise some caution if you're fooling around on the Net.

SCORPIO (Oct 23-Nov 21): For a change, you're not being paranoid. If you sense that invisible forces are gathering to oppose your every move, you're absolutely right. Because both Mars and Pluto, your co-ruling planets, are in Sagittarius and retrograde to boot, the stage is set for more than one confrontation with more than one indecisive, argumentative person about—what else?—money and sex. Because you're more determined and more sure of your position than, say, a Gemini, once the summer gets underway, you will prevail. Until then, try to keep cool.

SAGITTARIUS (Nov 22-Dec 21): You're in conflict and there's not much you can do about it—nor until your Jupiter ruler and the Gemini sun stop opposing eager-beaver Mars in Sagittarius. Normally a polyanth like this skyrockets you straight into entrepreneurial heaven, but with five planets heading backward (in retrograde), you'd best be cautious before you even strap yourself in for the wild ride. Arriving at a decision is difficult when Gemini alternatives abound; nonetheless, listen to what a significant other and your gut are telling you, even if they seem poles apart.

CAPRICORN (Dec 22-Jan 20): Choices will have to be made, but you can avoid the tough "either/or" ones if you wait long enough. For example, you want an animal friend. Do you pick out a relatively small one (sixth house action) at the pound and rescue it from certain death? Or do you give into a lifelong desire to have a horse of your own (large animals=12th house)? Since you'll have the wherewithal—Uranus in your money house is blessed by the Gemini sun and generous Jupiter this month—why not get both, right after the summer solstice, and make two vets wealthier?

AQUARIUS (Jan 21-Feb 18): Unity (for you, anyway) in diversity. Although most of the macho planetary forces are stressing the importance of making do-or-die decisions for the rest of your brethren, Aquarius can escape the ambient anxiety entirely. Because your Uranus ruler receives positive support from the guys involved in the Gemini-Sagittarius polarity, all you have to do is sit back and wait with open arms for them to resolve their differences and end their competition. Gee, might you be the prize they're going for?

PISCES (Feb 19-Mar 19): You could get caught in the crossfire between the Sagittarius power brokers and the Gemini cynosurea-seekers simply because, like them, you are a mutable sign, and mutables must move. Maybe you'll be offered a new job in a different location? Maybe your landlord wants to move his family into your place? Maybe your family wants you out of their's? Such is the mobile nature of this powerful planetary opposition. Happily, sympathetic pals hang around to pick up the pieces, help carry your baggage as well as the boxes. Click-ch-changes... ☺

EVENTS WEEKLY

Continued from previous page

the lakes, forests, prairies and animals of Alberta. Permanent exhibit. • **THE NATURAL HISTORY GALLERY**: • **BUG ROOM**: Live invertebrate display. Permanent. • **THE BIRD GALLERY**: Mounted birds. Permanent. • **ART OUT OF SUDAN**: Until July 2. • **SUN 10 (2-4pm)**: Slide show and exhibition tour. Meet artist and curator of *Art out of Sudan*, Ray Dirks. • **EDOUARD CORTES**: 1882-1969 PARIS and THE FRENCH COUNTRYSIDE REVEALED: Accompanied by the original works of Renoir and other noted French painters. June 9-Sept. 3. TIX: \$8 adult; \$6.50 senior; \$4 youth (7-17 yrs); free kids 6 and under. \$20 family (2 adults and kids 6 and under 7-17). Half-price Tues.

REYNOLDS ALBERTA MUSEUM 2km West of Wetaskiwin, Hwy 13, 361-1351. • **Open daily until open holiday Mon.** • **THE SPIRIT OF THE MACHINE**: A collection of vehicle, aircraft, tractors and industrial machines. A tribute to mechanical genius. Enjoy the display galleries, observe museum-quality restoration in progress, or take a guided tour of hundreds of "diamonds in the rust" in the warehouse.

RUTHERFORD HOUSE 11153 Saskatchewan Drive, U of A Campus, 427-3995. • **Open Tue-Sun 12 noon-5pm**. Spm. Costumed interpreters recreate daily household activities. Admission: \$3 adult, \$2 senior/youth, \$8 family, kids 6 and under free.

KIDS STUFF

ARDEN THEATRE 459-1542, 451-8000. Charlotte's Web by E.B. White. Presented by The St. Albert Children's Theatre. TIX: \$9.50 adult, \$6.50 youth/senior • **TicketMaster**, Arden Theatre Box Office.

CASTLE DOWNS LIBRARY 9 Lake Beaumaris Mall, 15333 Castle Downs Road, 496-1804. SAT 9 (2pm): Creative critters, Syrs+.

CHILDREN'S FESTIVAL St. Albert, 459-1542, 451-8000. Until June 2.

CROMDALE SCHOOL 11240-79 St., 496-2966. • **Open Sun 4-4:30pm**. Community services summer program. Programs and activities for kids in your neighbourhood. Until June 29.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. • **Children's Gallery**: An Elephant in the Forest. • **Youth Drop-in** study, Sat, 3-5pm, \$5, no pre-registration. • **Saturday classes**, for 4-16 yr olds.

INDIGO BOOKS MUSIC AND CAFÉ 1837-99 Street, South Edmonton Common, 432-4488. • **Every MON-FRI (2pm)**: Storytime. • **Every SAT (11am)**: Who Needs Cartoons?

JASPER PLACE LIBRARY 9010-156 Street, 496-1810. • **Summer Reading Program-School Visits**. • **Every TUE (4-5pm)**: Play Acting-Readers' Theatre Workshop for Kids, 10-12 yrs. Until June 12. Pre-register. • **Every WED (7-7:30pm)**: Family funtime, 2-6 yrs. June 6-Aug. 29. Pre-register.

LESSARD LIBRARY Lessard Shopping Centre, 6104-172 Street, 496-1871. • **Every THU (7pm)**: Pre-school Storytime for 3-5 yrs. Until May 31. • **Every TUE and WED (10am)**: Pre-school Storytime for 3-5 yrs. Until May 31.

LONDONDERRY LIBRARY Londonderry Mall, 137 Avenue 66 Street, 496-1814. • **496-6584**. • **Summer Reading Program-School Visits**, K-6. Until June 22.

PENNY MCKEE LIBRARY Abbotsfield Mall, 3210-118 Avenue, 496-7839. SAT 2 (2pm): Fairy Tale Summer, 2-10 yrs. Drop-in.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. • **Every TUE (1:30-2:30pm)**: Parent and Preschooler Program. Starting June 12.

Preschooler Program. Starting June 12. \$4.50 fee. Pre-register. • **Every SAT (1-4pm)**: Art-Ventures, 5-12 yrs. SAT 2 (1-4pm): Art-Ventures: Sandpaper skies. \$2 donation. SAT 9 (1-4pm): Art-Ventures: Glorious Gesso. \$2 donation.

RIVERBEND LIBRARY 460 Riverbend Square, Rabbit Hill Rd., Riverbend, 466-5311. • **Every TUE (10:30am)**: Summer Storytime, all ages. June 5-Aug. 27. Drop-in. • **Every THU (7pm)**: Summer Storytime, all ages. June 7-August 30. Drop-in.

SOUTHAPE LIBRARY Southgate Shopping Centre, 496-1822. • **496-8339**. • **Summer Reading Program-School Visits**, K-6. Until June 23. • **Every TUE (2pm)**: Teddy Bear Storytime, 3-5 yrs. Until June 12.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 496-7000. • **Every SAT (10am)**: Research Centre, 9-12 yrs. Learn tips for using the on-line catalogue, Internet searches and CD-ROM products. Pre-register. Until June 2.

LECTURES/MEETINGS

LA CITÉ FRANCOPHONE Rm. 202, 8527-91 Street, 469-0399. Drop-in French conversation for people who speak French and wish to practice. Membership \$35, \$25 student senior, \$45 family. • **THE EDMONTON COMMUNITY SHAMANIC DRUMMING CIRCLE** 736-3780, 951-2324. Learn Shamanic journeying. Meet your power animals and guides. Weekly meetings.

HOTSTELLING INTERNATIONAL Strathcona Community League Hall, 10139-87 Avenue, 432-7798. WED 6 (6:30pm): Hotstelling International-Northern Alberta Annual General Meeting 2001. Information, display fair, annual report, member input and election of officers. Presentation by speakers and a presentation by renowned outdoors interpreter and author of the recent book *Raven's End* by Ben Gadd.

IDYLLWILDE LIBRARY 8310-88 Avenue, (N. of Bonnie Doo Shopping Centre), 439-9630, 987-2693. • **Every second SAT of the month, 1pm**. Secular Humanists of Edmonton (SHOE) leads a discussion group.

INDIGO BOOKS MUSIC AND CAFÉ 1837-99 Street, South Edmonton Common, 432-4488. • **Every FRI (5-9:30pm)**: Intuitive card reading by Brett Murray. Session cost applies.

MULTIPLE SCLEROSIS SOCIETY Glenrose Rehabilitation Hospital Pool, 471-3024. • **Every SAT (11:30am-12:30pm)**: Aquafun classes. Pre-register.

NEWMAN THEOLOGICAL COLLEGE 15611 St. Albert Trail, 447-2993. Biblical study, spirituality, Christian initiation, liturgy. Pre-register.

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 Street, W. door, 426-4620. FRI 1 (6:45-8:30am): Speaker Alar H. Aksberg presents *Possible Demographic Trend Break: Due to Market Change*. \$2. Everyone welcome! FRI 8 (6:45-8:30am): Speaker Livia Stoyke presents *dragSpace: A Web Space Experiment*. \$2. Everyone welcome!

PUBLIC MEETING • **Winterburn Elementary and Junior High School**, 9527-215 St., 496-6211. TUE 5 (7pm): The City's Planning and Development Department meeting to discuss proposed changes for lands in the Lewis Farms area. • **Clareview Recreation Centre**, 3804-139 Ave., 496-6126. The city's Planning and Development Department meeting to discuss proposed changes for Clareview Town Centre neighbourhood area.

ST. JOSEPH HIGH SCHOOL 10830-109 Street, Room B3 Archives, 963-9245. THU 7 (7pm): *No to Coal*: A public meeting sponsored by the Edmonton Friends of the North Environmental Society to provide

the public with information regarding Inland Cement's coal conversion proposal.

UNIVERSITY OF ALBERTA Humanities Lecture Theatre 1, 439-1160. THU 31 (7:30pm): *Clean Air*. An evening with Elizabeth May, executive director of the Sierra Club of Canada. Topics will include links between climate change, transportation options and choices, your health and the environment. Free, donations welcome.

UPWARD BOUND TOASTMASTERS CLUB Stanley A. Milner Library, 7 Sir Winston Churchill Sq., Room 7, 6th Floor, 429-9789. • **Every WED (7:30-9:30pm)**. Until June. • **Downtown**, 493-1931. Every TUE (noon): Toastmasters.

WASKAHEGAN TRAIL ASSOCIATION (WTA) • **DOMO sign**, Abbotsfield Mall, 30 Street, 118 Avenue, 466-6756. SUN 3 (9am): Free guided hike, approx. 10km at Sandy Lake Loop, Minisk. Bring lunch and beverage. • **SE. Corner of 118 Avenue and Mall**, 111 St., Whitehead Dr., 458-6904. SUN 10 (9am): Free guided hike, approx. 11 km at Snow Valley North. Bring lunch and beverage.

LITERARY EVENTS

CAPILANO LIBRARY 201 Capilano Mall, 98 Avenue, 50 Street, 496-1802. • **Every second WED (7:30-8pm)**: Capilano Book Club.

ORLANDO BOOKS Bloomsbury Room, 10123 WY Avenue, 432-7633. FRI 8 (7:30pm): Daphne du Maurier reads from her new book of poems, *The Tremor Love Is*. SAT 9 (3-5pm): Poetry reading by Boardwalk Writers Group from Calgary presenting poets Scott Alderson, William Coombe, Tanya Dion, Richard Berube and others. Free.

SAVOY ON WHYTE 10401-82 Ave., 438-0373. THU 31 (7pm): *Snake at the Savoy*: *Snake in Frigide* by Brad Fraser. Launch, reading, book signing. Free.

STEEPS THE URBAN TAIE HOUSE 12411 Stony Plain Road. SAT 2 (7pm): The 124th Street Fiction Readers present their first Seven Word Writing Challenge.

LIVE COMEDY

THE COMEDY FACTORY 34414 Calgary Trail North. THU 31-SAT 2: MC, comedian Bob Angeli and The Factory Improv Players. THU 7-SAT 9: MC, Canadian comedian of the Year Brett Butt and The Factory Improv Players.

J.J.'S PUB 13160-118 Avenue, 451-9180. • **Every WED**: Showcase night.

SPECIAL EVENTS

ASIAN (PACIFIC) HERITAGE MONTH Until May 31. • **Grant MacEwan Community College**, MacEwan Room, 10700-104 Avenue, 492-5414. Visual arts by Bi Yan Cheng. Until May 31. • **Sussex Galleries**, 290 Saddleback Road, 466-5843. 10th annual Chigiri-e exhibition. Until May 31.

DEVONIAN BOTANIC GARDEN Kurimoto Japanese Garden, 5 km North of Edmonton on Hwy 60, 987-3054. SAT 2 (11am-4pm) and SUN 3 (11:30am-4pm): 10th annual Kurimoto Japanese Garden spring festival. Exhibits and demonstrations: Washi paper art Chigiri-e; Shodo calligraphy; photo exhibit, Japanese art display. SAT: Opening ceremony: Tradition Japanese harp performance; Kenji Maruta art, Ikebana flower arrangement. SUN: Kita no Taiko tea ceremony, Aikido martial art, Origami, Bon Odori Japanese festival dance. Regular garden entrance fees.

FRINGE CABARET 2001 The Arts Barns, 10330-84 Ave., 448-9000. SAT 9 (7pm door; 8pm show): Fundraiser event. TIX: 425 @ Fringe Theatre Adventures office.

MOVING PICTURES FILM FESTIVAL New City Likwid Location, 10161-112 Street, 431-1746. Presentations by Moving Pictures Collective. SUN, June 10 (6pm): *Something Like a War* (An examination of India's family planning program from the point of view of the women who are its primary targets). FRI, June 29: *A Place of Rage* (Angela Davis, Alice Walker, June Jordan talk about civil rights, Black Power, feminism). All screenings except *A Place of Rage* at 6pm. Followed by discussion. Donations welcome.

NEXTSTEP 2001 Roxy Theatre, 10708-124 St. and various other locations, 453-2440. June 5-10. Syncrude NeXt Generation Arts festival. Theatre, Cabarets, exhibitions, bands and songwriters. TIX: \$6.50 all shows, \$11 day pass, \$25 festival pass, many free events.



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PROVINCIAL MUSEUM OF ALBERTA
Edmonton, T2B4S-102 Avenue, SAT 2-5pm. Benefit concert for St. John's Anglican Orthodox Cathedral. TIX: \$20 @ Mainline Bookstore, 422-4255; SAT: \$20 @ 425-9292; \$25 @ door.

55 N' BOOTS Donna at the Citadel, 177-99 St., 491-3507. MON 4-6pm: A night of fashion and fun. Silent art auction and 180ball (live music). Fundraiser in support of themonton SPCA. TIX: \$15 adv. tickets @ City Expo, Propaganda, Donna at the Citadel, \$20 @ door.

ST EDMONTON MALL Ice Palace 491-8848. SAT 9 (11am): The Hong & Tae Kwon Do College present Breakdown Fund-raiser for the World Vision Foundation. Martial arts demonstrations of jujitsu, self defense weapons and skills.

WOMEN'S WORDS • University Extension Centre, 8303-112 St., 492-9093. Summer writing week. • RM, 2-3:30 (7pm): Readings of your voices. • RM, 3-4:30, THU 7 (7pm): Readings of your voices. Free • Faculty Club, U of A, 435 Saskatchewan Dr., 492-3093. WED 7 (7pm): Reading by instructors.

WORKSHOPS

YOGA MUMUKSHU MEDITATION
CENTRE 207, 10132-105 Street, 491-1050. Learn the art of Raja Yoga meditation. Pre-register.

ADAMANT MENTAL HEALTH ASSOCIATION • Every THU, 1-4pm: Stress management. Until June 7. • Every Mon and Wed, 6-9pm. Dealing with difficult people. 18 July 5.

CASTLE DOWNS LIBRARY 9 Lake Elan Mall, 15333 Castle Downs Rd., 461-804, 414-5656. THU 31 (7pm): Computer basics. Pre-register.
ARTS CENTRE 10943-84 Avenue, 461-9555. Wide range of classes: cooking, smithing, dance, sculpture, creative writing, candle making, drawing, painting dore.

WIMMING OUT WORKSHOP 488-0564. Every Tuesday night for 6 weeks, (7-9pm). An interactive workshop looking at wimming out, self-acceptance, relationships, AIDS and safer sex practices, homophobia, community. Led by two trained facilitators. Free and confidential. Until June 19. Pre-register.

EDMONTON BOTANIC GARDEN 5 km north of Edmonton on Hwy 60, 987-3054. Nature Study and Horticulture Courses: What's bugging you and your plants? June 5, 12, 7-9:30pm. • Saturday walk the garden-trees and shrubs. SAT, June 9, 12pm. • Arts and crafts Courses: Summer lights-Photography. WED, June 13, 20, 7-9:30pm. • Willow bassinet for doll. FRI, June 8, 6:30-9:30pm and SAT, June 9, 9am-5pm. • Rustic willow orchard and. FRI, June 8, 6:30-10pm and SAT, June 9-SUN June 10, 8:30am-5:30pm.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. • Drop-in art for the absolutely terrified. THU, 7-9pm, \$5 fee, no pre-registration required. • Every SAT (3-5pm): Youth Drop-in Art Workshops, 14-17 yrs. 55.

EDMONTON CHINESE COMMUNITY SERVICES CENTRE 9540-102 Avenue, 429-3111. Beginners Mandarin conversation classes. Suitable for adults. Basic vocabulary, simple greetings, dining, shopping, and using the telephone. Instructor is native Mandarin. June 1-Aug. 13, 6-9pm. \$135 members of the Edmonton Chinese Community Services Centre; \$170 non-members. Annual membership is \$5. Registration is limited to 10 students. Pre-register.

GRANT MACLEAN COLLEGE • Jasper Place Campus, 10045-156 Street, 497-4336. • Intermediate Flash. June 2-3, 6-9pm. Further explorations in drawing. Weds, 6:30-9:30pm, begins June 6. • Web Site Design and Development. Starts June 7. • Introduction to Adobe Illustrator, weekend workshop. Java for New Media Design. Starts June 12. • Introduction to Apple iMovie. June 16-17. • Introduction to QuarkXPress. June 16-17. 9am-5pm. • City Centre Campus, 497-4301. • Media 100 - Non-linear Video Editing for Professionals. June 4-8. • Media 100-Non-linear Video Editing for Beginners. June 11-15.

INDIGO BOOKS, MUSIC AND CAFÉ 1837-99 Street, South Edmonton Common, 432-4488. • Every FRI (7-9:30pm): Holistic health info sessions. Session cost applies.
INTEGRATIONS HEALTH CENTRE 488-2881. Information evenings for massage therapists and alternative health care providers who have clients but need a safe and supportive place to practice. Learn how you can provide full clinic services while maintaining your independence. Contact Dave for information. Free.
MERRYWOOD DANCE ACADEMY Queen Mary Park Community League Hall, 10844-117 Street, 454-5005. Register for spring session sixteen weeks: Starting SAT, until June 9. Saturday classes. Beginners welcome. Teen, jazz and tap. Pre-register.

ORLANDO BOOKS Bloomsbury Room, 10123 Whyte Avenue, 432-7633. SAT 2: Midwifery Ecstasy: A Sound and Healing Workshop for Women with Jennifer Berezan. Learn to play with sound, toning, chanting, singing, rhythm and harmony in a ritual context to evoke states of healing and joy. Using musical spiritual practices, create a sacred space to encounter the Goddess in her many forms. TIX: \$100 all day.

RATCHADHAM TEMPLE 489-7754. Free meditation instructor course. A new meditation approach for all people. Mon-Fri 7-9:30pm, May-Oct. Pre-register.

SHADES OF GREY ART 16911-109 Street, 456-3152. Painting in pencil for beginners. Weekly classes, morning and afternoon. Pre-register.
SUSSEX GALLERIES 290 Saddleback Road, 988-2266. Adults and kids art classes, professional instruction, with small class sizes.

Classifieds

Deadline for classified advertising is 12 noon the Tuesday before publication

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ARTIST/NON PROFIT CLASSIFIEDS

Need a volunteer? Forming an acting troupe? Want someone to join your band? Place up to 20 words FREE providing the ad is non-profit. Ads of more than 20 words subject to regular price or cruel editing. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be taken over the phone. Free ads will run for four weeks, if you require an ad to be renewed or cancelled please phone or fax the Classified department. Please, for your ad to 422-6223 or drop it off at the Empire Building, 307, 10080 Jasper Avenue. Deadline is 5:00 PM the Monday before publication. Placement will depend upon available space.

artists to artists

A volunteer opportunity worth acting on! The University Hospital is currently looking for individuals with a theatre background to volunteer with our Artists on the Ward team. This program aims to connect with patients to relieve boredom, emotional distress and physical discomfort. Mins 5-6pm. Ph. Nola @ 407-4828 or nola@webdca.ab.ca or info.

THU, May 31, 7:30pm at The Edmonton Art Gallery Visit With Artists lecture series featuring Katie Ohe.

Actor needed for show going to Winnipeg Fringe. Male, late 20s to early 30s, comedy. Call Liz @ 497-7861.

Professional make-up artist for all make-up needs • television • film • fashion • bridal • photography • special make-up effects. Ph. 953-0283.

Aggregate Society of Visual Art Edmonton will be holding a General Meeting on June 13 at 7pm at 11636-92 Street. This meeting will include the election of new board members. If you are interested in volunteering as a board member please attend. For more info ph Diane @ 471-5731, e-mail: danjane@compuserve.ab.ca or info.

Group fundraising opportunity at the Works Visual Arts Festival. For info ph Jackie 426-2122 ext. 230.

Whyte Ave Art Walk: July 13-15. Seeking 120 visual artists (painting, drawing, sculpting). Excellent exposure. Registration fee \$20. Ph Kim @ The Paint Spot 432-0240.

Actor/singer needed for Fringe play. Should be able to impersonate "Elvis". Ph 434-5261.

Opportunity for Visual Artists: Paint, draw, exhibit outside The Paint Spot, 10516 Whyte Ave. Scheduling artists for weekdays or Saturdays all summer. No fee. Ph Colleen 432-0240 to reserve space.

Go Postal! ESPA is looking for unique letter openers to present as part of the Going Postal Mail Art Expo at the Works (June 22-July 2). All items will be returned. Ph Lyn (780) 434-9236 or esp2001@home.com for info.

The Studio Gallery, 143 Grand Park Plaza, St. Albert Ph 460-5990 seek visual artists for 2001/2002 season. Painting, drawing, sculpting, mixed-media accepted.

musicians

Singer needed for rock band. Must be professionally minded, creative, have strong voice, write lyrics. We are an original project. Nick @ 433-5533.

Looking for "Drummers". Lead guitarist, bass guitarist and musicians with great attitudes and excellent vocals. For a country/rock band with a little "Latino" inf. Call 968-0426.

Wanted: Bass player. Local band, exit303, currently auditioning talent to replace energetic bass player. e-mail: theband@exit303.com. Jay 435-6315.

Serious singer seeking serious musicians to form a band (jazz, R&B, blues and folk). Call Althea 488-4741.

Guitarist looking for gigging and/or touring band. Looking to start immediately. Ph 464-7672.

Experienced, educated, FAT/Epitaph inf. guitarist w/precision riffs, melodies, by vocals and wicked gear seeking side projects. Call Mike 968-2633.

FAT/Epitaph inf. band seeking drummer w/ajal-toning beats. Weekly sessions. original project w/potential for shows and recording. Ph Mike 968-2633.

Wanted female or male lead guitarist for female fronted heavy metal band. Strong songwriting skills and backing vocals a must. Gigs booked, serious inquiries only. Ph 451-4518, e-mail: septimus_can@hotmail.com.

Looking for an energetic female lead singer! Willing to sing anything. Call Adrienne at 903-0969.

Rock band seeking professionally minded singer. Must be creative, have strong voice and write lyrics. We are an original project. Nick 433-5933.

"Moplin Rouge" Exp. lyrical vocals/performer searching for ladies 16-21 with soul and voices to perform around Edmonton. FUN!! Nevada 450-9121 vonbieler@powersurf.com.

Exp. female vocalist who can hold her own on stage, looking for talented band/musicians. Nevada 450-9121 vonbieler@powersurf.com.

Blues/rock band looking for guitarist and drummer. Call Rick Hodge @ 466-7632.

Guitarist looking for acoustically-minded bassist and drummer for original folk/rock/blues project. Inf: Dylan, Neil Young, The Band, Call John @ 425-5899.

21 year old with songs needs guitar player with gear and professional attitude. Inf: Deftones, Portishead, Fringe Eleven. Kristy 437-6223.

Experienced, educated drummer seeking gigs, plays all musical styles. Call Blair, 432-2144.

Aggressive, confident singer wanted for hard rock / metal band. Original music only. Call Mark @ 919-8869.

musicians

Confident, aggressive guitarist wanted for hard rock / metal band. Original music only. Call Blake @ 619-6766.

Wanted lead singer for primarily original/some covers band. We've got the songs but need the voice. Inf: Wallflowers, Fastball, Oasis. Ph 452-9556.

Cute indie rock musician looking for cute indie rock grt to share good times with. Chris 453-7515.

Drummer needed for Stash Rock Trio. stash447@hotmail.com Ph: 482-1123

Singer/Songwriter looking for bass player to start original rock band. Influences... Smashing Pumpkins, Neil Young, U2, Poe etc... Ph. Mike Jr. 487-0314.

Attention Jazz Musicians! The Canada Council for the Arts is looking for you. A nationwide competition to select young jazz musicians, groups, ensembles or jazz collectives to perform at jazz i.d., a showcase at the Canadian International Jazz Convention in Toronto on Nov. 2. For info contact Sandra Bender at the Canada Council for the Arts, 1-800-263-5588. Deadline is July 13.

business opportunity

Like to live in the Okanagan? An established tea house/art gallery with upstairs apartment for sale or lease. Endersby, BC. 1250/month or purchase 170000 gbo. Liz @ 250-769-5713.

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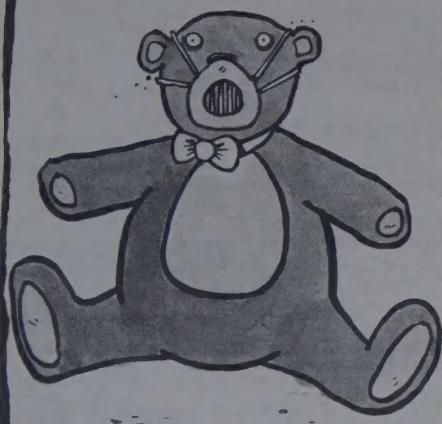
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e-mail: <advertising@vue.ab.ca> Or by fax at: (780) 426-2889

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The Teen Suicide Research Team at the U of A is
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adults who were suicidal between 13-21 years
and are no longer suicidal. If you're interested in
taking part in this confidential study call the U of
A at 492-5350.
na0531

volunteers

Aggregate Society of Visual Art Edmonton
be holding a General Meeting, June 13, 7
11636-92 St. This meeting will include the el-
ection of new board members. If you are inter-
ested in volunteering as a board member please at-
tend. For info e-m: bandjanzen@compuserve.ab.ca
ph Diane @ 471-5731.

A volunteer opportunity worth acting on!
University Hospital is currently looking for in-
dividuals with a theatre background to volun-
teer with our **Artists on the Wards** team. This prog-
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Mons 5-8pm. Ph Nola @ 407-8428
nshwabeb@cha.ab.ca for info.

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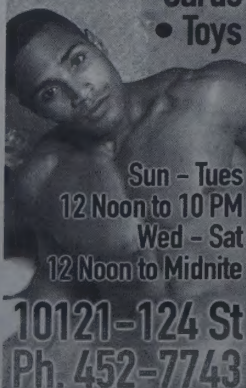
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